

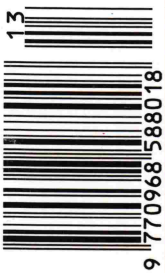
ANIME UK

MAGAZINE

13

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EXCLUSIVE PREVIEW
PET SHOP HUNTER
PLASTIC LITTLE

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ANIME UK MAGAZINE

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VOL 3 • NO 2

JANE MOIR Administrator

Jane is over the moon because she starts at the London College of Fashion in October



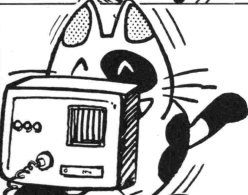
HELEN MCCARTHY Editor

Helen doesn't need to go to any beauty school, as she wrote the book on fashion



JOHN SPENCER Designer

John isn't going to any College at all; but he's offered to carry Jane's suitcase...



STEVE KYTE Staff Artist

Steve isn't the slightest bit interested in fashion - he doesn't approve of women in clothes



PETER GOLL Publisher

Peter would love to go, but his wife won't let him anywhere near Pretty Young Things



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Spon van Engel says 'Ga nooit op reis
zonder een koffer met dromen' Or as gaijin might say:
Never travel without a suitcase full of dreams

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KONNICHIIWA!

One of the questions which came up in the industry panel at AUKcon was the vexed old chestnut of censorship. This has a very serious new slant for British anime fans at the moment because Parliament has joined the gutter press in spreading erroneous and sensational scandalmongering about Japanese animation. MPs David Alton and Frank Cook are spearheading a campaign to create a new video classification category "Not Suitable For Home Viewing", and they have made specific reference to "manga films" (sic) in their reasons for urging this step.

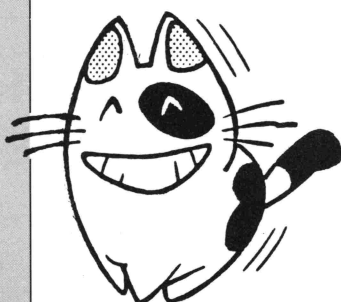
What does "not suitable for home viewing" mean? Essentially it means that you, as an adult, cannot be trusted to take responsibility for your entertainment choices or to ensure that any children in your household are properly supervised in theirs. It means that British MPs believe the British public to be so foolish, impressionable, weak-minded and lacking in moral fibre that they can be persuaded into imitative violence or sexual criminality simply by watching fantasies on video, even when these fantasies are obviously in cartoon form and therefore don't include any elements which could be mistaken for real life.

I think this is a load of paternalistic rubbish; judging from the reaction to the subject when it was raised during AUKcon's industry panel, many of you agree. This kind of attitude isn't just condescending, it's ineffectual. It does nothing to address the very real problems of increasing violence and decreasing responsibility in our society; it simply sets up an Aunt Sally to distract attention from important but uncomfortable issues.

What can you do against this creeping censorship? You can write to your MP, or if you're under 18, ask your parents to write. Tell him (or her) that you disapprove of the Alton proposals on video certification, and ask him to vote against the proposals. Your MP is elected by individual votes. If a lot of people within the constituency don't like what he does, he loses his job. You can get your MP's name from the local Town Hall or Citizens' Advice Bureau, and write to him at this address: House of Commons, London, SW1.

This isn't only about video certification, though that's the issue that primarily concerns this magazine. It's about freedom - your freedom. If we won't defend freedom, we don't deserve it, and we may well lose it. Think about that; then write to your MP.

Yours animatedly,



Helen McCarthy
Editor

3 NEWSLINE/NEWSLINE JAPAN

6 **DAGGER OF KAMUI** - vast historical epic from ANIMEIGO, soon to be released by ANIME PROJECTS and featured by **Darren Ashmore**

10 **A-Z OF ANIME** by **Steve Kyte** - R is for ROBOTECH and, errr... ROBOTECH?

12 **GAME ZONE:** Dragonball Z gets the treatment from **Paul Watson**

14 **ANIME EXAM** - think you know anime? Think again; then try this, from **Jim Swallow**

16 **HOW ANIME IS MADE -**
Helen McCarthy lets you in on how it's done...

22 **PLASTIC LITTLE** - what is a Pet Shop Hunter? The latest release from Sony Music Entertainment - feature by **STUDIO HELL CITY**

28 **AUK REVIEWS** - latest releases on video, including Release Roundup

32 **PAPER ZONE** - the printed page gets a look in

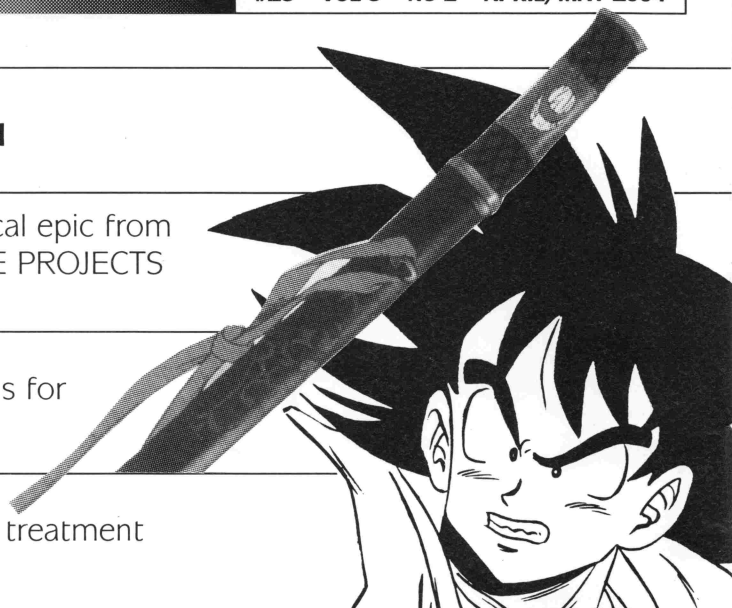
34 **U.S. ANIME FANDOM:** - it's 1985 and Robotech has arrived. Part 2 of the history by **Fred Patten**

40 **ANIMAIL** Yes, it's your turn again to tell us what you think. Are we getting it right yet?

42 **RETAIL ROUNDUP/PENPALS**

43 **FANSCENE ROUNDUP/EYECATCH**

45 **OUTZONE**



NEWSLINE



RANMA COMING TO BRITAIN - CONFIRMED!

Laurence Guinness confirmed at AUKcon that MANGA VIDEO have acquired the hugely popular RANMA 1/2 series in a deal with VIZ VIDEO, publishers of the series in the USA. No release date has yet been announced but RANMA forms part of a long list of major acquisitions by MV taking them into the late 90s with a strong and varied catalogue. Guinness would not confirm MV's acquisition of DIRTY PAIR but we understand that a deal for this and other items from the SUNRISE catalogue will be signed as this issue is published.

KISEKI GO FOR THE GIRLS

After following up MACROSS II with RETURN OF THE OVERFIEND, Kiseki are covering most bases with their upcoming releases. ADVENTURE KID (another snatch from Manga Video) and GIGOLO are being joined by the powerful action adventure BLACK MAGIC M-66 and the OAV series GUNBUSTER : AIM FOR THE TOP, showcasing two very different types of female protagonist in hardboiled journalist Sybelle and schoolgirl pilot Noriko. Look out for ANIME UK's GUNBUSTER feature, coming up next issue!

US VIDEO RELEASES

CENTRAL PARK MEDIA has a new series, ANIMATED CLASSICS OF JAPANESE LITERATURE. With stories ranging from high-school romance to traditional ghost tales, by writers including Nobel Prizewinner Kawabata Yasunari, each tape contains

two subtitled films and introduces a whole new slant on Japanese culture. US MANGA CORPS release Part One of Hirano Toshihiro's HADES PROJECT ZEORYMER and Part 2 of RG VEDA, both subtitled. AD VISION has THE GIRL FROM PHANTASIA, based on Akane Nagano's manga FANTASIA and featuring artwork not seen in the Japanese version, and Shimizu's erotic comedy REI REI, both subtitled.

AUK ANNOUNCES NEW DIRECTIONS

Team AUK are working on the first ever "Euromanga" - an anthology publication featuring European artists and writers

influenced by anime and manga, along with Japanese artists previously unpublished in Europe. This co-operative venture with Japan's COMIC MARKET is "very exciting", says publisher Peter Goll, who hopes it will help to open the way for more such publications.

US MANGA TRANSLATIONS

March was Manga Month at Dark Horse and good comic shops should have import copies of new DOMINION and APPLE-SEED offerings from Masamune Shirow, Manabe's grade-A tearjerker OUTLANDERS EPILOGUE, and part one of the eagerly-awaited BUBBLE GUM CRISIS mini-series GRAND MAL from the golden pencil of Adam Warren. Meanwhile VIZ offers two graphic novel compilations, 224 pages of Kishiro's BATTLE ANGEL ALITA, collecting the whole of Part 1, and all ten issues of Okazaki's MACROSS II in a single volume. The volume of translated manga appearing in the USA has reached huge proportions and keeping up with every new title is near-impossible as well as expensive, so graphic novel compilations are a good chance to catch up at a reasonable price.

COMING SOON

Another new UK label! Watch for news on ANIMANIA - Animation With Attitude...

ON THE RUN

And an old label is moving... Anime Projects are to open a new retail shop at 19 High Street, Bangor, Wales,

THE INTERNATIONAL ANIMATION FESTIVAL,

Cardiff's biennial animation event, is being held from 16-22 May this year and a screening of PORCO ROSSO is under negotiation. More details from The International Animation Festival, c/o BFI, 21 Stephen St., London W1P 1PL, tel 071 255 1444, fax 071 255 2315.

STOP PRESS

As we went to press, we heard news that DARK HORSE UK is being discontinued, with a strong possibility that MANGA MANIA and its sister titles will cease publishing! Liliana Bolton and her team have run a successful company with a strong identity, and with MM editor Cefn Ridout's new venture MAX OVERLOAD doing well, the decision to close the company is baffling. Respect and sympathy to Liliana, Cefn and the gang, and we hope a buyer who will respect the originality and independence of their work can be found.

CONGRATULATIONS

SEAN WALTERS and JASON MCCRUDDEN - winners of our VOICE ACTOR COMPETITION



Shine on Sailor Moon

by Helen McCarthy,
pictures by Kato Masaaki

Japanese superfan and costume-play photographer KATO MASAACKI went to a convention the day after AUKcon - but it was in Tokyo. The "small local conventions" there only have a few thousand attendees! This one was devoted to doujinshi (fanzines) on PRETTY SOLDIER SAILOR

MOON, and so the costume play was naturally heavily weighted toward the hit tv series and the Sailor Senshi. Costume play is the Japanese version of the British fan masquerade and floor costume combined; costumed fans are part and parcel of every aspect of the convention.

Most comic and sf conventions in Japan include costume play and many fans attend dressed as their heroes and heroines. Older fans, now in their twenties and early thirties, have even started to bring their children to conventions in costume and you can see cute little Son Gokus and Ultramen racing around the halls with their parents, absorbing the otaku culture at an early age - one facet of fandom not commented on in OTAKU NO VIDEO! Most conventions provide changing facilities for costume players and so it's easy for fans to carry their costumes on public transport and change at the site.

You may recognise the young lady playing SAILOR MOON - she appeared in our last issue as CHUN LI from STREET FIGHTER II. Kato-kun describes SAILOR MERCURY as "one of the most famous and pretty masquerade players in Tokyo" and I'm sure no-one will argue with that opinion - but he didn't tell us her name. However if you'd like to write to Japanese costume-players, let us know and we'll ask Kato-kun to help. Japanese fans want to hear from European and American costumers about our events and swap ideas and information.



Meanwhile, the next big Japanese costume play event is likely to be Summer ComicMarket '94, held on August 8th and 9th at the famous Harumi Convention Centre. Start saving for your ticket and making that costume now!



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THE DAGGER OF KAMUI

KAMUI NO KEN
The Dagger of the Gods
by Darren Ashmore

INTRODUCTION

The dying sun, sinking slowly into the Western horizon, casts a bloody sheen over the cliffs along the bank of an isolated river, in the shadow of the great mountains in the north of the island of Ezu. Atop these cliffs stands a ragged, exhausted man. Though clad in common garb, his bearing and the glittering dagger he wields mark him as an individual of greater rarity than the militant farmer he appears. At the cliff base, a young Ainu woman and baby make their way across the scree slope towards a small boat at the side of the river, while a group of shinobi prepare to attack the lone figure on the clifftop.

A figure shrouded in monk's robes watches as he falls from the clifftop, tumbling to the rocks and water below. The woman cries out in terror and fear as her child floats downstream in the boat; but the shrouded man mourns the loss of the secret that could have saved an Empire, and also the loss of the child, cast downstream to avoid his anger, and the dagger placed beside him, a weapon of great value and worthy of its legendary name - the Dagger of Kamui.

SYNOPSIS

Jiro is a foundling, taken in by a village woman when the boat he was drifting in ran aground. When falsely accused of murdering his fostermother and sister, he flees and is rescued by a powerful Buddhist monk, the Bishop Tenkai, who manipulates him into killing a fugitive and then takes him to his temple for training in the arts of ninjitsu. Jiro has considerable aptitude and becomes an excellent pupil. He is sent off on a mission which will lead him into great danger, and in the course of his progress he learns that Tenkai is not all he seems and that the bishop's political machinations have been responsible for the deaths of his foster mother and sister, led him to kill his own father and aim to crush the growing rumbles of rebellion against the power of the Shogunate.

His search for the treasure becomes a search for his own past and he finally meets his own mother, an Ainu princess, and finds some links with his Japanese father. Once again Tenkai intervenes destructively in his life and he flees, north, pursued by the Bishop's forces who leave a trail of death wherever they go. Even after crossing to the USA Jiro can't escape Tenkai's malign influence, but he succeeds in finding the treasure and - more importantly meets the love of his life, who is also caught through her

parentage in the coils of Tenkai's plotting.

The plots come to a bloody climax when Jiro confronts Tenkai on the battlefield where Japan's future is decided, and only by the use of all his skill and courage can he hope to defeat the Bishop. But is evil ever truly defeated, or will there always be men who will go to any lengths to achieve their ambitions or serve their dark masters?

REVIEW

This tale dips deeply into the wellspring of the shinobi legends. Author Tetsu Yano has taken a wellknown period of Japanese history, the fall of the Tokugawa Shogunate, and allowed his characters to weave through the web of history and make their own mark there. To this end, many of the supporting characters encountered are quite plainly based on historical counterparts and many of the events precipitated by our protagonists are "modifications" of contemporary happenings. While this certainly makes for interesting interplay, it becomes at times almost too contrived to be believable and I get the feeling that many of these settings were written only to help suspend disbelief in the face of all the preternatural happenings that seem the norm throughout the story.

Make no mistake, despite the similar title this KAMUI bears no relation to the manga series written and drawn by Sanpei Shitaro (one of the fathers of the modern samurai tale, and author of NINJA BUGEICHO). While they both concern the life and activities of a ninja renegade on the run from his peers, both authors were drawing on an older Japanese myth cycle in making the reference to "Kamui" central to their different stories.

Visually, the film bears the wellknown hallmarks of a Kadokawa production in both the art style and the quality of the animation itself - the 18 or so months taken in production were not wasted, as all the elements of the feature have been assembled perfectly (and I do mean PER-

FECTION!) The backgrounds are truly wonderful and set the various scenes beautifully, the character designs fit the style of the story, and the musical score gels very well with the feel and setting, lending the whole production a unique atmosphere. On first viewing, the direction seemed to speak in a language so stylised that it was in danger of obscuring itself behind a mask of intricate visuals as clouds of ninja flew gracefully backwards and forwards across the screen, but I soon realised how mistaken I was. If the animation and direction seem intricate at first, it's only because there is so much ephemeral pictorial information passed to the audience even in the most hectic action scenes; such tight direction ensures that DAGGER OF KAMUI is fully capable of holding even the most ardent of anime cynics for its full length.

As to the subtitling and packaging details - hey, it's Animeigo, what more need be



said? The quality of the transfer cannot be faulted. (I've been assured by one of my techno-boffins that the few minor glitches I spotted were more likely to be faults on the original 35mm print than with the tape.) The subtitles are well paced and, while large enough to be easy to read, they are placed far enough down the screen not to mask out too much of the action. To cap off this little number, the now obligatory "Liner Notes"™ are clear, concise and offer enough explanation to allow we poor dullards some understanding of the more obscure references within the plot and as much Japanese history as you need to follow the twists and turns.

All in all I was rather pleased with this choice offering, and while I can't honestly say it is a "raving-must-buy-or-go-totally-mad-on-the-spot" time, I think you could do a great deal worse than to take a look at this. Call it an 8 out of 10.



SHINOBI

Ninja, shinobi, words of simple meaning that would have put living fear into the hearts of your audience, or marked you for death, should you be so illadvised as to employ them overmuch in the era of their origin. These, along with a small number of other rarely used terms, were common references to the dreaded Shadow Warriors of feudal Japan.

Of all the elements that spring to mind at the mention of this most intriguing period in Japan's history, the image of a black-clad killer poised to strike with steel, poison, body, wire and sorcery, is second only to that of the proud samurai and his kin. Universally recognised as a symbol of Japan, they are almost as universally misunderstood in their form and function. While it is certain that for many hundreds of years special individuals and groups in Clan, House, Shogunate and maybe even Imperial service were active throughout the Empire as spies, scouts, musketeers (the famous Bakufu Government "Teppotai") and, if need be, assassins, such a cycle of myth and legend has been spun around them that the facts have become muddled, and as impossible to separate from the fiction as the legends of Robin Hood and Sherwood Forest. The blame for this lies partly with the shinobi themselves (after all, a fearsome reputation can be very useful in certain lines of work) and partly with the active imaginations of the Japanese people. Taking the above example, think very carefully about what exactly the story of "Robin of the Hood" has become over the years. Are you able to divine the truth behind the legend? Is there, in fact, ANY truth in the tale? You can see what I mean!

These "Followers of Ninjitsu" were often seen as peasant heroes by the mass of people, beyond and above all petty systems of On (obligation), owing loyalty only to each other and able to strike anywhere, at anyone, in the cause of the people. Actually, the fact that most "marks for death" numbered only the members of the ruling classes probably points more to the fact that an average peasant was not worth the price of a professional "hit" - though, having said that, a part of the legend springs from the fact that many shinobi formed large clans that might encompass an entire area as their base, with its members living among the peasantry as cover. Iga Han (now Mie Prefecture) is perhaps the best example of this.

As time wore on, the tales became legend

and the reputation of the shadowy traders in death only grew. The skill of these dedicated individuals, when measured against those of their common peers, was so great that the near magical results achieved for their employers was often seen as evidence that these "living weapons" were among the dark masters of the foul arts of the Wu-Yen, or sorcerers. Treaties with malign Kami (gods) were a popular reason, too, along with oaths and pledges made to the Buddha Amida.

These rumours were made worse by the general lack of response from the ninja themselves; they can hardly be blamed for taking every psychological advantage available to them. All this secrecy, mystery and misinformation has created in the literary shinobi an idealised set of characters and situations, a group that fits the tenets of popular storytelling better than the mere truth. This is no bad thing, however, for if fact is indeed stranger than fiction, the latter is often found to be more entertaining.





JIRO - the hero of this tale is a Japanese/Ainu halfcaste foundling adopted by the "widow" Tsuyu and raised in the small village of Sai along with her own daughter. The only possessions left from his early life are a scarf, with his name and a plea for his well-being written on it, and a beautifully fashioned tanto (long knife) that it is said belonged to his unknown father. Jiro would probably not have given much thought to his past had not his adoptive family fallen early victims to the plotting of a mysterious group of ninja who seem intent on manipulating this young boy into becoming one of them for some undisclosed reason. With an uncertain future ahead of him, and only shame and death behind, Jiro must use all his innate skill and wit to survive long enough to tear away the veils covering the truth of his mysterious past.

THE BISHOP TENKAI - a Buddhist priest by outward appearance, this powerful man is in fact the leader of a clan of shinobi in the service of the Tokugawa Shogunate. A totally ruthless individual, his professional detachment concerning his work is only matched by his loyalty to the Shogunate officials he serves so efficiently. Due to his abilities and record within the Government, his clan has been given a free rein in the handling of their latest assignment, the location of a vast treasury, sufficient to bolster the Empire against the increasing risings by radical factions within Japan. After a trusted agent's defection, the only clues remaining to Tenkai as to the whereabouts of this hoard are a young boy - Jiro - and a knife, but how to make them work for him is the question he must address before anything else may be considered.

OYUKI - named for her deathly pale skin, this serious young lady is one of the most capable of the ninja under Tenkai's command and his particular favourite. Raised by the clan and trained in the deadly arts by the Master himself, she has been

groomed to enact a role in this current mission that even she does not know, for no other reason than that Tenkai wills it. As cold as her name suggests, she considers herself as nothing more than a weapon in her lord's hand, but when Jiro arrives at the clan's headquarters, his face seems familiar to her and she feels a strange attraction towards him. Only Tenkai knows the answer to the mystery...

TAROUZA - a shinobi of incredible skill, he was given the task of locating the treasure sought by his master's overlords and on Tenkai's orders worked alone for many months before disappearing in the Ainu lands on Ezu and "going rogue". Tenkai lost no time in tracking him down, but the truth behind this odd affair has been hidden from all except Tenkai himself and a small band of chosen men.

SANPEI - As one of Tenkai's commanders, he has made it his concern to take the young Jiro under his wing and make sure that the training he receives is of the highest order. His concern for the confused boy is heartfelt but he keeps it to himself, as if fearing that Tenkai will see it as interference. He seems to be the only member of the Clan who dislikes the way Jiro is being used as a pawn in a larger game.

SHOUZAN ANDOU - a philosopher banished to Japan's northern islands by the Shogunate for his adherence to his grandfather's scathing political teachings, this kind old man helps Jiro to resolve the conflicting feelings that are raging within him when they meet. Staying with this ageing rebel, Jiro learns more of Tenkai's secret intentions than the diabolical spymaster might wish ..

CHICO/JULIE - the beautiful young Indian girl whom Jiro rescues is really French, like him a foundling, and like him involved by her parents' actions in the mystery of the treasure.

Executive Producer Kadokawa Haruki
Based on the novels by Yano Tetsu,
pub. Kadokawa Bunko
Screenplay Mazaki Mamoru
Chara Designs Murano Moriyoishi
Animation Director Noda Takuo
Key Animation

Kiyoyama Shigetaka, Matsubara Kyoko,
Ohashi Manabu, Nakamura Takashi,
Kawajiri Yoshiaki, Otsuka Shinji,
Morimoto Koji, Arakawa Nobumasa,
Fukushima Atsuko, Umetsu Yasuomi
Art Director Kurao Takamura
Art Oga Kazuo,
Kubota Tadao

Director of Photography

Yamaki Iwao
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Ishikawa Kinichi,
Tamagawa Yoshiyuki
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Recording Tsujii Ichiro
Effects Sasaki Hideyo
Assistant Directors Ishikazi Susumu,
Kusumi Naoko

Production Chiefs Asari Yoshimi,
Iwase Yasuteru
Music Uzaki Ryudo,
Hayashi Eitetsu

Producers Maruyama Masao,
Ikegami Satoru,
Rin Taro

Audio Producer Akegawa Susumu

Produced by Project Team Argos and Madhouse

Directed by RIN TARO

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Director Michael House
Dialogue Editor Roe R. Adams III, KTJ
Translators Shin Kurokawa,
Vincent Winiarski

Production Co-Ordinator
Ueki Natsumi

Production Manager (Japan)
George Arriola

Production Managers (USA)
Janice Hindle,
Peter R. Haswell

Cultural & Literary Consultants
Watanabe Masae,
Watanabe Yuji

Historical Consultant Ikeno Miwako

PRINCIPAL VOICE ACTORS

JIRO Sanada Hiroyuki
TENKAI Ishida Gentaro
OYUKI Koyama Mami
SANPEI Aono Takeshi
ANDO SHOUZAN Nagai Ichiro
CHICO/JULIE Yamamoto Yuriko
TAROUZA Hasama Michio

Q
Despite my best efforts, I've not managed to come up with any entries for Q that fit the categories I've been using for this A-Z!

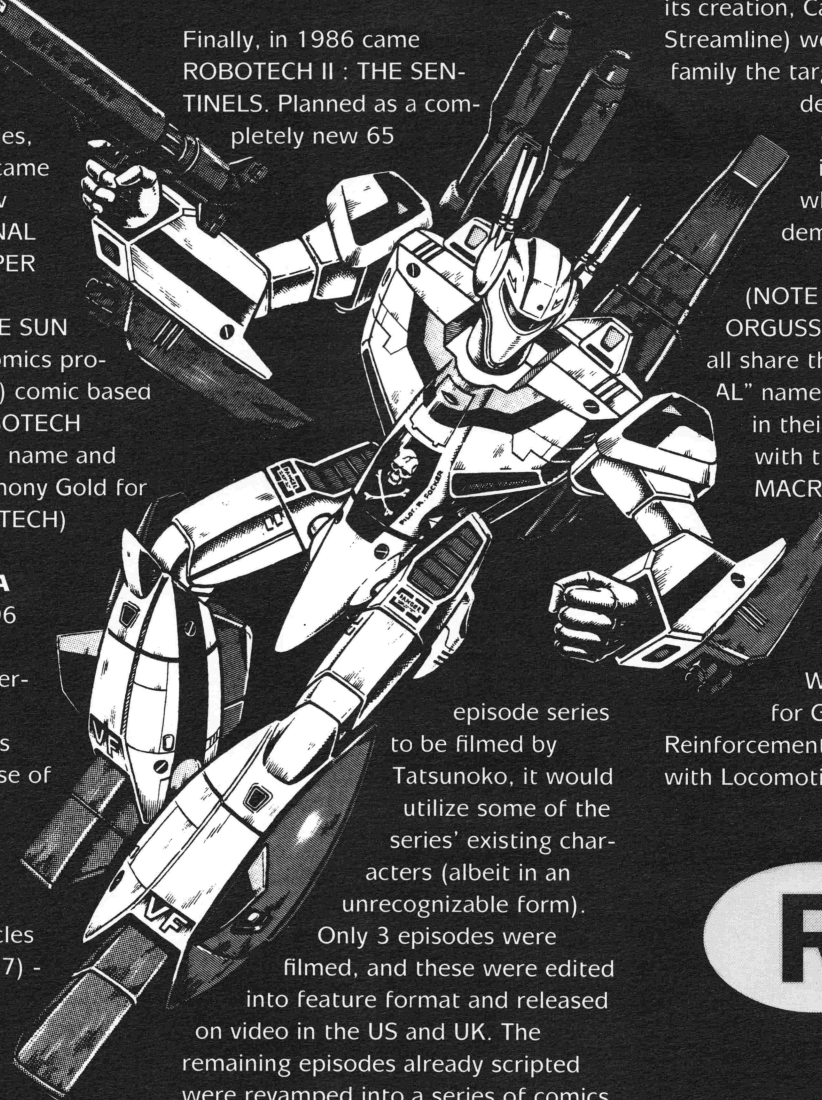
R
REVELL - US Toy/model company that gave the world the name ROBOTECH, as a generic title for their series of re-boxed Japanese mecha kits in the early 80's. The kits were originally produced by a range of Japanese companies, Takara, Imai and Arai, and came from unconnected anime tv series: SUPER DIMENSIONAL FORTRESS MACROSS, SUPER DIMENSIONAL CENTURY ORGUSS and FANG OF THE SUN DOUGRAM. In 1985 DC Comics produced a shortlived (2 issue) comic based on the range, entitled ROBOTECH DEFENDERS, and later the name and logo were licenced to Harmony Gold for their tv series. (see: ROBOTECH)

REVENGE OF THE NINJA WARRIOR - Heavily cut (96 minutes as against 132) English language dubbed version of THE DAGGER OF KAMUI (see our feature this issue on ANIMEIGO's release of the full-length version). Released on video in the US.

ROBOTECH (see also articles in ANIME UK MAGAZINE #7) - Both revered and reviled, ROBOTECH remains the most controversial of Western anime adaptations. This 85 episode series, produced by Harmony Gold and first aired on US tv in 1985, consists of three segments, each adapted from an unconnected series originally produced by Japan's Tatsunoko Studios, re-written into a continuous saga spanning 2 generations of Earth versus alien conflict. The component parts were ROBOTECH: THE MACROSS SAGA (originally SUPER DIMENSIONAL FORTRESS MACROSS), THE ROBOTECH MASTERS (originally SUPER DIMENSIONAL CAVALRY SOUTHERN CROSS) and ROBOTECH: THE NEW GENERATION (originally GENESIS CLIMBER MOSPEADA).

In 1986 Harmony Gold produced ROBOTECH: THE MOVIE, another reworking of an unconnected anime, the OVA MEGAZONE :23 PART 1. Japan's Idol Animation Co. were hired to create 10 minutes of new footage to give the story a less open ending (the original OVA spawned 2 sequels) and footage from SOUTHERN CROSS was added in an attempt to provide a stronger link with the TV series.

Finally, in 1986 came ROBOTECH II: THE SENTINELS. Planned as a completely new 65



episode series to be filmed by Tatsunoko, it would utilize some of the series' existing characters (albeit in an unrecognizable form). Only 3 episodes were filmed, and these were edited into feature format and released on video in the US and UK. The remaining episodes already scripted were revamped into a series of comics and novels.

The series generated a wide range of merchandise including an extensive toy range of figures and mecha from Matchbox, and plenty of fan activity including many fanzines, one of which, "Protoculture Addicts", went on to achieve lasting success as a mainstream anime prozine.

ROBOTECH split fandom down the middle - many loved it, seeing it as a breaking of the tv industry mould that restricted animation to "kids only" fare. For many it was their introduction to anime and generated an interest in its roots and the wide world of Japanese animation in general. Its opponents saw it simply as the mutilation of shows they loved. Such was the strength of feeling generated that the man behind its creation, Carl Macek (see: Macek, Streamline) would find himself and his family the targets of abuse and even death threats - a bizarre example of otaku behaviour at its very worst, which does nothing but demean us all.

(NOTE: although MACROSS, ORGUSS and SOUTHERN CROSS all share the "SUPER DIMENSIONAL" name-tag they are unconnected in their original series format - with the possible exception of MACROSS and ORGUSS, which share a technological crossover in their transformable mecha featuring the GERWALK mode - GERWALK being an acronym for Ground Effective Reinforcement of Winged Armament with Locomotive Knee-joint!)

R

by Steve Kyte

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The second beat-em-up based on TORIYAMA AKIRA's wacky Dragonball Z emerged in Japan just before Christmas and is now on sale over here from various importers. Dragonball Z Part 2 has already been reviewed in most computer mags but I thought it deserved better treatment as it really is quite good. So what follows is a brief game review followed with lists of moves, cheats and options to give the non-Japanese players more out of this cart.

DRAGONBALL Z PART 2.
BANDAI,IMPORT,CHECK COMPATIBILITY

Improving slightly on the features of the first Dragonball Z fighting game, DBZ 2 has better graphics and faster gameplay but it plays rather differently than Street Fighter and all the countless spin-offs available at the moment. Apart from the standard player vs player and player vs computer modes, DBZ2 also has an interactive story mode, and an eight player tournament mode to keep you occupied. The special moves available (and there are quite a few of them) are quite spectacular and it is possible to finish an opponent without actually seeing them, due to the vast array of projectile attacks at your disposal. The original's split screen mode is retained along with the ability to float in the air, coupled with the various modes of play and options available and the amount of special moves per character, there is enough here to make it worth getting.

VISUALS

The graphics and animation are clear and look just right, with the characters all looking like their anime counterparts. The backgrounds are varied and fairly good, especially when fighting over (and in!) the lake. The spot graphics in the story mode are quite well drawn too, giving the whole thing a manga-esque feel.

MUSIC

The in-game music is a mix of good and reasonable tunes, although there are a few tunes that would be better suited to a role-playing game. There are plenty of decent sound effects to accompany the moves available though and quite a bit of speech too (albeit in Japanese).

PLAYABILITY

I think DBZ2 plays differently enough from SF2 ETC to make it a worth while game. Although it take some getting into, the variation in modes of play is enough to keep you interested for quite a while. Some of the moves are a bit hard to

accomplish but there is an in-game trainer to help you. The two player mode and tournament modes are great fun, especially if you are fighting a competent player

OVERALL

I really like this, if only someone would release it in English so I knew what was going on in the story mode(hello Ocean). If you like SF2 and want a beat 'em up that's a bit different you could do worse than DBZ2. I gave it 84% (probably a few more if I could read it!)



The lowdown
from Paul Watson

SON GOHAN



PERFECT CELL



VEJITA



CELL JUNIOR



TRUNKS



ZENGYA



PICOLO



BOJYAKU



Coming up are lists of all the option screens and special moves available, including the moves for the two extra players provided with the cheat mode. The moves assume the player is facing right so obviously they need to be reversed when facing left! Some take a bit of practice, especially the close technique moves, but the satisfaction of seeing your opponents face when they're on the receiving end of SON GOKU's Meteor Smash is second to none.

TITLE SCREEN

One player story mode
Versus mode (player 1 vs player 2/1 player vs comp/comp vs comp)
Tournament mode
Options

OPTIONS SCREEN

Stereo/Mono
Music test
Sound test

VS SCREEN

Life (10 -> 400)
Strength (Normal/High)
Game level (1=low -> 4=Super)
Stage select (default is random)
Music select

While playing, it is possible to go to an in-game menu. To do so pause the game and then hit select.

IN GAME MENU

Command (Normal/Auto/Semi-Auto)
???? (This one has us stumped!)
Trainer (Left/right chooses the character)
Sound mode (stereo/Mono)
Scanner (on/off)

To select an item on any menu use the A button. To de-select push button B. When you enter the trainer push left and right to select the character. Push down to the move you want to practice and push A to make the character appear. When you want to try another move, push start and then select the move you want to try.

L,DL,D,DR,R etc all refer to directions on the joystick.
HOLD:hold that direction for three seconds
ST:Special technique (large, and I mean LARGE, fireballs)
CT:Close technique (hard to pull off but visually impressive!)

SON GOHAN

L,HOLD,R,PUNCH :SUPER STRIKE PUNCH
R,L,R,PUNCH :LIGHTNING PUNCH
WHILST JUMPING,R,D,KICK :THUNDER KICK
D,DL,L,FIREBALL :RAPID FIREBALLS
D,DR,R,FIREBALL :HOMING FIREBALL
R,L,R,FIREBALL :PSYCHIC BLAST
D,U,FIREBALL :AURA BLAST
L,DL,D,DR,R,FIREBALL :MASENKO (ST)
D,DL,L,R,FIREBALL :KAME HAME HA (ST)
R,L,DL,D,U,KICK :BAKU RETSU RASHU (CT)

VEJITA

DL,UR,KICK :THRASH ARROW
R,L,R,PUNCH :SUPER DASH
D,DR,R,PUNCH :DRIVING ELBOW
D,DL,L,FIREBALL :RAPID FIREBALLS
D,U,FIREBALL :FORCE BLAST
D,DR,R,FIREBALL :HOMING ENERGY BLADE
D,DL,L,R,FIREBALL :FINAL FLASH (ST)
L,DL,D,DR,R,FIREBALL :BIG BANG ATTACK (ST)
R,L,DL,D,U,PUNCH :PLANET CRUSHER (CT)

TRUNKS

D,DR,R,KICK :SUPER SLIDING KICK
D,DR,R :LIGHTNING DASH
L,HOLD,R,PUNCH :PSYCHIC BLAST
D,DR,R,FIREBALL :HOMING FIREBALL
D,DL,L,FIREBALL :TRIPLE SHOT
L,DL,D,FIREBALL :GROUND SHOT
L,DL,D,DR,R,FIREBALL :BURNING ATTACK (ST)
D,DL,L,R,FIREBALL :FINISHING BLASTER (ST)
R,L,DL,D,U,KICK :TORNADO BREAKER (ST)

PICOLU

R,L,R,KICK :SONIC KICK
WHILST JUMPING,R,D,KICK :THUNDER KICK
L,HOLD,R,PUNCH :MYSTIC ATTACK
D,DR,R,FIREBALL :HOMING FIREBALL
L,R,FIREBALL :EYE BEAM
L,DL,D,FIREBALL :PSYCHIC GRAB
L,DL,D,DR,R,FIREBALL :MAKAN KO SAPO (ST)
D,DL,L,R,FIREBALL :GEKIRE KODAN (ST)
R,L,DL,D,U,PUNCH :SUPER BAKU RETSU KEN (CT)

PERFECT CELL

R,L,R,KICK :AURA BLAST
D,DR,R,PUNCH :RAGING ATTACK
D,DR,R,KICK :GRAND SLIDE
D,DL,L,FIREBALL :RAPID FIREBALLS
D,U,FIREBALL :POWER OF THE SUN
L,R,FIREBALL :ENERGY BEAM
L,DL,D,DR,R,FIREBALL :KAME HAME HA (ST)
D,DL,L,R,FIREBALL :SUPER KAME HAME HA (ST)
R,HOLD,L,PUNCH :SPIKE BUSTER (CT)

CELL JUNIOR

DL,UR,KICK :STEP UP ATTACK
R,L,R,KICK :STRIKE BACK
THUNDER KICK :THUNDER KICK
DOUBLE KICK :DOUBLE KICK
RAGING LASH :RAGING LASH
RAPID FIREBALLS :RAPID FIREBALLS
ENERGY BEAM :ENERGY BEAM
HOMING ENERGY BLADE :HOMING ENERGY BLADE
POWER OF THE SUN :POWER OF THE SUN
MAKAN KO SAPO (ST) :MAKAN KO SAPO (ST)
KAME HAME HA (ST) :KAME HAME HA (ST)

L,HOLD,R,KICK :L,HOLD,R,KICK
WHILST JUMPING,R,D,KICK :WHILST JUMPING,R,D,KICK
D,DL,L,FIREBALL :D,DL,L,FIREBALL
L,R,FIREBALL :L,R,FIREBALL
D,DR,R,FIREBALL :D,DR,R,FIREBALL

D,U,FIREBALL :D,U,FIREBALL
L,DL,D,DR,R,FIREBALL :L,DL,D,DR,R,FIREBALL
D,DL,L,R,FIREBALL :D,DL,L,R,FIREBALL
Cell Junior doesn't seem to have a close technique, but you can control him in the air when jumping! Wow!

ZENGYA

R,L,R,KICK :SHARP SHOT SLIDE
D,DR,R,KICK :THRASH LINER
D,DR,R,PUNCH :SKY STEPPER
L,DL,D,DR,R,KICK :MOONSALT SPLASH
D,DL,L,FIREBALL :TRIPLE SHOT
L,R,FIREBALL :ENERGY BEAM
L,DL,D,FIREBALL :GROUND SHOT
L,DL,D,DR,R,FIREBALL :SPARK LASER (ST)
D,DL,L,R,FIREBALL :SHOOT BLASTER (ST)
R,L,DL,D,U,KICK :RIPTOR STRIKE (CT)

BOJYAKU

DL,UR,KICK :BICYCLIC SMASH
R,L,R,KICK :THRASH HANMA
D,DR,R,PUNCH :DASH KNEE LIFT
D,DR,R,FIREBALL :HOMING FIREBALL
L,R,FIREBALL :PSYCHIC SHOT
L,DL,D,FIREBALL :GROUND SHOT
L,DL,D,DR,R,FIREBALL :GRAND SMASHER (ST)
D,DL,L,R,FIREBALL :GALACTIC BLASTER (ST)
R,L,DL,D,U,KICK :COSMIC BOMB (CT)

The following two characters only appear upon entering the following cheat mode!! After the speech you hear upon turning on your Super Nintendo, insert the following: UP,X,DOWN,B,L,Y,R,A. If this is done correctly some speech should be heard. You should then be able to choose SON GOKU and PUROLI in the Versus and Tournament modes!

SON GOKU

L,DL,D,DR,R,KICK :MEGA ROUNDHOUSE KICK
R,L,R,KICK :SCISSORS KICK
L,HOLD,R,KICK :HURRICANE SPURT
D,DR,R,FIREBALL :HOMING FIREBALL
R,L,R,FIREBALL :PSYCHIC BLAST
D,U,FIREBALL :POWER OF THE SUN
L,DL,D,DR,R,FIREBALL :KAME HAME HA (ST)
D,DL,L,R,FIREBALL :SUPER KAME HAME HA (ST2)
R,L,DL,D,U,KICK :SUPER METEOR SMASH (CT)

PUROLI

L,HOLD,R,PUNCH :LARIAT SMASH
R,L,R,KICK :MACHINE GUN KICK
D,DR,R,PUNCH :ATOMIC BOMBER
D,DL,L,FIREBALL :RAPID FIREBALLS
D,U,FIREBALL :FORCE BLAST
R,L,R,FIREBALL :PSYCHIC BLAST
L,DL,D,DR,R,FIREBALL :ERASER CANNON (ST)
D,DL,L,R,FIREBALL :STRONG BLASTER (ST)
R,L,DL,D,U,KICK :HELLS SMASH (CT)

The special techniques are not advised if your opponent is too close so dash away from them before you let rip. When the special techniques are initiated, the screen centres on your player while the move is carried out. A large energy bolt then shoots towards your opponent and the screen switches to the hapless player awaiting the impact. Luckily there are some counter moves against this but you have to be quick.

L,FIREBALL :STANDARD BLOCK
L,DL,D,FIREBALL :DEFLECT
R,L,R,FIREBALL :AURA BLAST
D,DL,L,R,FIREBALL :RETALIATE

If you successfully retaliate, your character also sends a large energy bolt whizzing towards your opponent meeting his incoming blast. The idea here, is to rapidly tap the fireball button to see who's fireball wins, this is great fun in two player mode. Also, when using the deflect technique, make sure you don't overshoot the move otherwise you catch the fireball, but it explodes on you!

The standard moves in the game are as follows:

Y BUTTON :PUNCH
B BUTTON :KICK
A BUTTON :FIREBALL
X BUTTON :LEAP INTO THE AIR/LEAP TO GROUND
L BUTTON :DASH LEFT
R BUTTON :DASH RIGHT
LEFT ON JOYPAD :BLOCK
Y+B :CHARGE FIREBALL POWER
RIGHT AND PUNCH :THROW

If you are quick, you can escape a throw by pushing the L or R button twice along with the direction you are being thrown in. The right button results in a safe landing and the left with a flame kick to your opponent! This a bit tricky to get used to but very useful once you do.

As an added bonus, for those who want more of a challenge, there is a hidden turbo mode cheat. To access this you have to hold down the L,R and select buttons on the second joystick from when you turn on your machine until the title page appears. When entered correctly, the intro music changes and the characters under the Dragonball Z logo start to flash. You can then reset the machine and enter the extra players cheat too.

I think there's enough information here for you to get quite a bit out of this cart, although I know there are still a few more cheat modes and moves I've yet to discover. Still, as soon as we know, it'll be printed in these pages. Remember, you saw it all here first!

Also worth mentioning is the Japanese release of the Dragonball Z arcade game. It looks similar in style to the console game but with an arcade machine's possibilities it should be excellent. Hopefully it'll be in Arcades all over the world soon!

DRAGONBALL Z 2 was supplied by ZAP COMPUTER GAMES one of the leading game importers. You can get hold of them at ZAP, TECHNO HOUSE, LOW LANE, HORSFORTH, LEEDS, LS18 4DF. You can also call them on 0532 590077.

Special help on this goes to M W K MAN for the tips and translation and Carla and James for the throws and playtesting.



by Jim Swallow

Cast an eye over the anime hobby as it stands at the moment; new companies and magazines are exploding into life, and more and more fans are becoming in tune with the ideas and concepts of anime fandom.

Perhaps, in the not-to-distant future, there may come a time where anime will supplant the more staid subjects taught in our schools and colleges. And where there's school, there's exams, those fabulous two-hour torture sessions on hard, lumpy chairs in rooms that could easily double as frozen meat lockers. Presented here for your edification and annoyance is a copy of the Tezuka University 'O' Level (for 'Otaku') examination for Anime...

SUPERDIMENSIONAL EXAMINATION BOARD

Paper 1 - Theory - 2 Hours

Answer ALL questions from section A, TWO questions from section B, ONE question from section C.

SECTION A

Answer all questions, explaining your answers and drawing diagrams where appropriate.

1. Compare and contrast the belief systems and martial art methods used by characters in any TWO of the following anime:

- i) Saint Seiya
 - ii) Heavenly Sphere Shurato
 - iii) Samurai Troopers
 - iv) Lovely Soldier Sailor Moon
 - v) Yotoden
 - vi) Dragon Half
- (5 marks each)

2. Present an accurately labelled map of ONE of the following locations, with notes as to the area's special significance in context:

- i) Laputa
- ii) The Island Of Lodoss
- iii) The City Of M78
- v) Mega-Tokyo
- v) Tomobiki Town
- vi) Hell City Shinjuku

(10 marks)

3. Give TWO advantages and TWO disadvantages regarding the use of mobile armor ("giant robots") in each of the following fields of endeavour:

- i) Urban Police Patrol
- ii) Interplanetary Combat
- iii) Ground Forces Operations
- iv) Orbital Construction Work
- v) Giant Monster Defence

(2 marks each)

4. (a) Choose THREE of the following organisations and give a brief historical overview of each:

- i) AD Police
- ii) Worlds Welfare Work Association
- iii) Neo-Zion
- iv) The Graviton Institute For Girls
- v) Big Fire
- vi) The Free Planets Alliance

(3 marks each)

(b) Describe the inherent weak points in ONE of the above groups, and how a potential foe could exploit them. Historical examples may be used.

(2 marks)

5. Define each of the following terms or phrases, in context:

- i) "Rocket Punch!"
- ii) "Transmute!"
- iii) Totemo Kawaii
- iv) "Go For The Pose!"
- v) "Arcadia...Hasshin!"
- vi) S.I.D.E.
- vii) G.E.R.W.A.L.K.
- viii) Lucifer Folk
- ix) "Kuso!"
- x) Oxy-Gum

(1 mark each)

6. Describe a method of defence against an attack by each of the following:

- i) The Overfiend
- ii) Godzilla
- iii) C-Ko Kotobuki
- iv) Giant Ohmu
- v) Hokuto No Ken

(2 marks each)

SECTION B

Answer TWO of the following questions.

7. Given the contention that "Cute Sells", discuss the reasons behind the success of anime such as Sailor Moon, Super Cat Girl Nuku Nuku, NG Knight Ramune & 40 DX, Dragon Half, Ah! My Goddess etc.

(15 marks)

8. Create and present a well-reasoned proposal for the production of a hypothetical softcore porn anime with a title of your own devising. Marks will be awarded on originality and use of tentacles.

(15 marks)

9. Write an essay on ONE of the following topics:

- i) The Appeal Of Kimagure Orange Road.
- ii) The Japanese Schoolgirl And Her Place In Anime.
- iii) Woodland Spirits Of The Japanese Countryside.
- iv) A History Of The Solnoid/Paranoid Conflicts.
- v) The Dirty Pair: The Case For The Prosecution.

(15 marks)

10. Water-induced polymorphism is a common ailment among several martial artists.

- (a) Discuss the psychological effects of identity loss in relation to this problem.
- (b) Describe how this problem could be advantageous to combatants. Give examples.
- (c) Suggest methods of cure and prevention for the ailment.

(5 marks each)

11. (a) Give a detailed comparison between the armed forces of The Kingdom Of Arslan and those of Byston Well.

(6 marks)

(b) Which would fare the best in a battle against conventional forces, and why?

(3 marks)

(c) Draw and label EITHER a cut-away diagram of Aura Battler Dunbine OR a map of Arslan.

(6 marks)

SECTION C

Answer ONE of the following questions.

12. Draw and label a new form of high-velocity bullet for anti-cyborg use in an urban environment.

(10 marks)

13. Describe the key elements in spells used to summon Dragons.

(10 marks)

14. (a) How many members must a hero/heroine team have to attain correct dramatic balance? How does this relate to merchandise sales?

(b) Describe the common character stereotypes available for such a group.

(5 marks each)

15. Create a clear and concise relationship diagram for the lead characters of any ONE of the following anime:

- i) Mobile Suit Gundam
- ii) Ranma 1/2
- iii) Gall Force (all versions)
- iv) Irresponsible Captain Tyler
- v) Maison Ikkoku
- vi) The Five Star Stories

(10 marks)

Section A Total = 60 marks

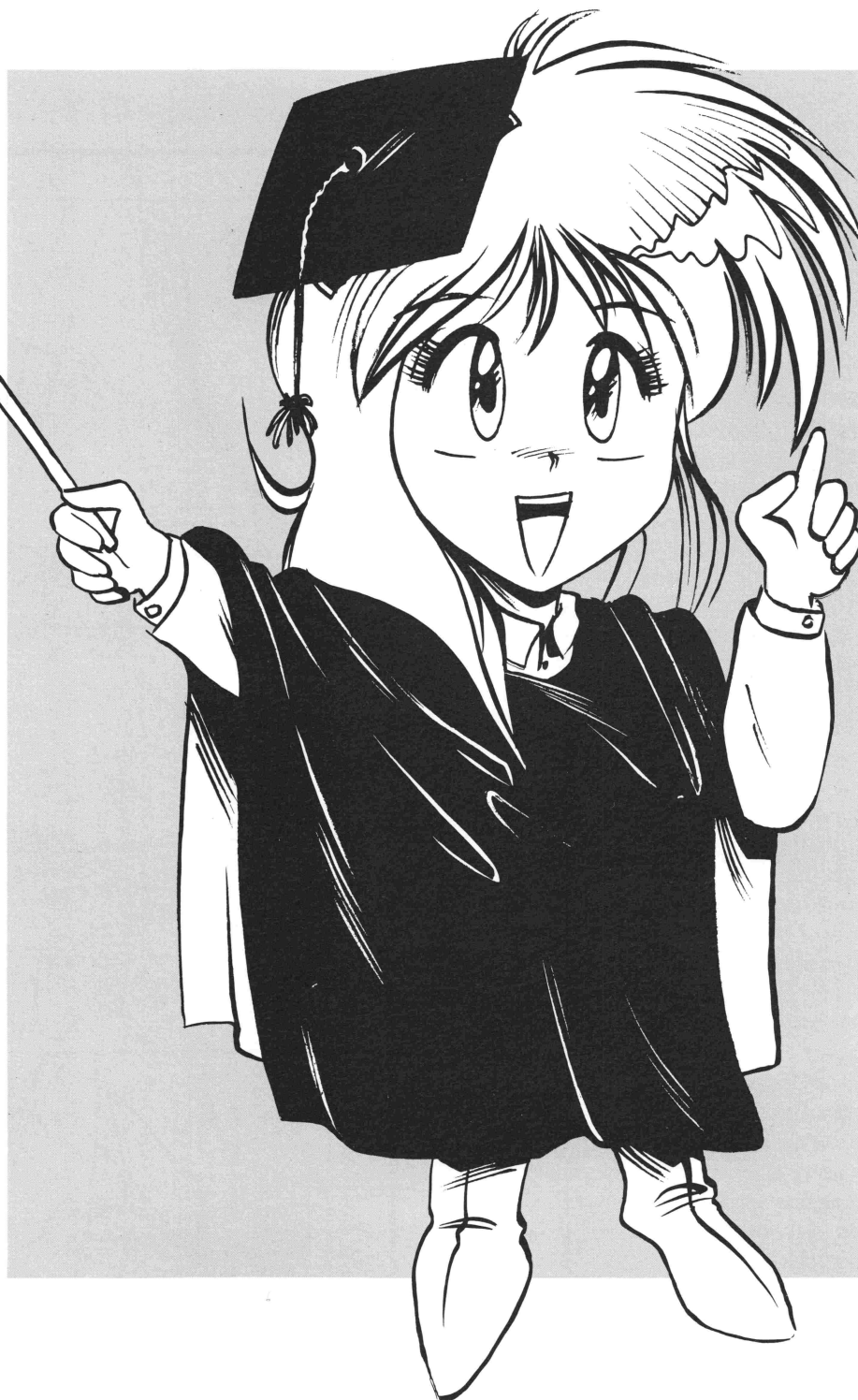
Section B Total = 30 marks

Section C Total = 10 marks

Overall Total = 100 marks

NB: Please don't send your completed exams to us, beause we won't mark them!

The creator of this missive grovellingly acknowledges Marcus L. Rowland for the inspiration for this item.



There are many different forms of animation - stop-motion, claymation, marionette puppetry, hand puppetry, animatronics and more. What's more, different countries organise their animation industries in different ways. Here in the UK, it's very rare to find a production company able to maintain a studio staff and subcontractors to work on cel animation, yet in Japan, with its much greater use of animation across all entertainment genres, there are many such production houses, and the whole animation process is on a much larger scale than is normal in Europe.

But it all starts with a story - a novel (such as the semi-autobiographical story that became TOMBSTONE FOR FIREFLIES) or a manga that can be adapted (and these are legion - BASTARD! SILENT MOBIUS, SAZAN EYES, the list goes on and on), or even just a stray idea - "Do you remember your elementary school days?" became the hit series CHIBI MARUKO-CHAN. The idea can start with one of a number of people. A director might decide he wants to persuade a production company to finance a film of his favourite book; a producer might feel his company should be making a particular type of film just now; a writer might pitch an idea to a production company, tv network or studio. For one of the GODZILLA films, GODZILLA VS BIOLANTE, Toho held an open competition for fans to submit ideas, the best of which was chosen by a committee of distinguished writers & film-makers and turned into the movie script.

Once the idea is there, the originator of the project has to get other people involved in making his dream come true. A long series of meetings begins; to read and discuss the story outline, to find sponsors to get the money together so that the project can go ahead, to check out availability of the designers and senior staff and of studio or workshop time and locations for all the various components of the work. A timetable or flowchart for the progress of the work has to be prepared at an early stage so that every element can be planned to work efficiently together. Meanwhile other, less concrete decisions are being taken. What mood should the production aim for? What style should be used - very realistic, very comical, fantasy, cyberpunk, what?

Once the script is written, the storyboards - known as E-conte, short for ei- (picture)continuity are started, sometimes by the director himself, or else by a team of specialist artists, and the designers, senior

How Anime Is Made

by Helen McCarthy

ビクチュア	内容
	<p>フロントガラスに 手を付けて 左前方を監視 する30月</p> <ul style="list-style-type: none"> 野明の口元 ガラスに息がかりくる。 (タテラシ) ワイヤー 動き、窓2
	<p>海岸高上グリフォン ロングに見え、 降り続く雪降る車ど 下の幹線道は渋滞。 テールランプ (野明 望遠主観)</p> <ul style="list-style-type: none"> 窓21ル 雪 特徴的 3段 31き ↓
	<p>(野明主観イマジ) グリフォンUP 雪の中を進む 異形の者。 幻想的ではある (7オース気味) A ゆっくり Follow</p>

animators and other key staff meet to fix the look of the designs - characters, uniforms, mecha and so on. The Art Director makes up the background boards, which "set" the colour range of the production universe. The director scans all this work and makes sure that the overall look of the production is headed in the right direction.

Now it's the turn of the senior key animators to decide, frame by frame, exactly what happens on screen. The director, producer, and even sponsors may also sit in on these meetings. Then the animators get to work on the layouts - basic ideas for each scene, how big is each chara in the frame, what are the movements going on, is it night or day, and so on. After a check by the director, the layouts go to the key animators who draw the key, or most important, frames for each scene (usually the beginning and end of each action) referring back to the E-conte to keep the story on track. The director checks these again and has any necessary changes made.

The animation supervisor draws any corrections to the key frames, so that the inbetweeners, who will draw all the intermediate frames between each key frame, can get every detail right. This is the stage where the "look" of the charas throughout the film is finally fixed, as all the drawings are completed. The inbetweeners clean up the key drawings, also called extreme drawings, removing stray pencil lines and erasing unnecessary marks, and ink the inbetweens, working from the key animators' timesheets, which tell the cameraman what cels to shoot for each frame and how many cels make up each scene. All this work is then checked yet again, by the inbetweens checkers. It's this constant checking that helps prevent continuity errors and make sure things move as smoothly as possible onscreen.

The background paintings are started at the same time as the inbetweens process, so that they will be ready once the cels are complete. Every scene has its own background, which may be seen from a number of different angles, and a major feature film like PORCO ROSSO may require hundreds of beautifully finished paintings which may also need many hours of research.

As soon as the key frames and inbetweens have been checked and approved, the cel painters move into action. The cel art for a production is often handled by one or



more specialist companies working in different studios - even different countries - than the line artists or background painters. Cel painters trace down all the animation drawings onto cels, clean up the outlines, and paint the cels according to the colour instructions from the art director and his staff. The cels are checked once again for colour balance and accuracy of drawing by senior animators, before the director makes his final check.

The backgrounds are now laid up under the cels, to make sure everything works together - the colour balance is right, the action flows smoothly and convincingly, and so on. The director takes a final decision on what lenses, filters and other camera equipment will be used to create the effects he wants in each scene, and makes detailed notes for the cameraman. The whole package - cels, backgrounds, camera instructions and those all-important timesheets - can now be handed over to a camera company or studio for shooting. Shooting proceeds more smoothly than a live action director would dream possible: the cast turn up on time and don't have tantrums, the effects shots work without a hitch and it never rains on location!

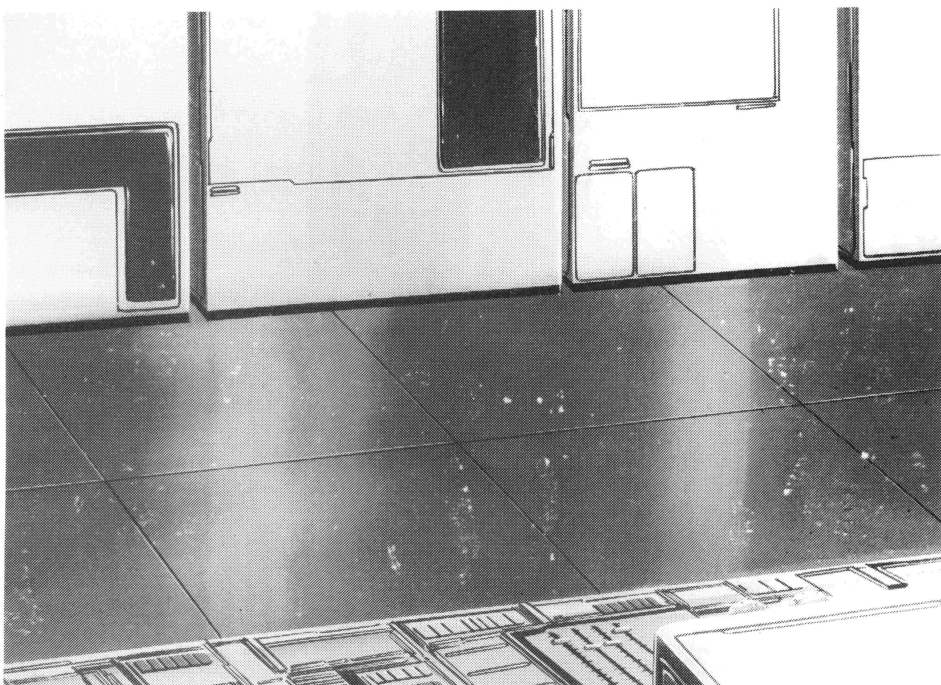
After shooting and processing in a film lab, the cels and backgrounds go back to the production company where they are stored. Their usefulness is more or less at an end now, and while some enlightened companies like Kitty Film and Toei Doga hold sales or pass them on to fans via their own fanclubs, many simply fall into the hands of cel thieves and go to feed Japan's huge black market in anime cels. The rushes are checked, and now it's the turn of the voice artists to go to work. Sometimes the film is spliced into one reel and sent to the voice studio with the script, sometimes the cast works on small sections, a bit at a time, while other sections are still in production. After the post-recording edit and cleanup, the next stage is to dub on the music and sound effects tracks.

The final rush is made and checked; then, if there are no problems, film prints are struck and the production process is finished. Another anime production is ready to go out to the tv studios, video duplication company, or cinema.

完

NOTE :

The writer is indebted to SCOTT FRAZIER of TAO Co. Ltd., whose explanation of the anime production process at ANIME EXPO formed the basis of this article. Valuable extra detail was added by Philippe Lhoste's excellent article in the French language zine ANIMELAND.

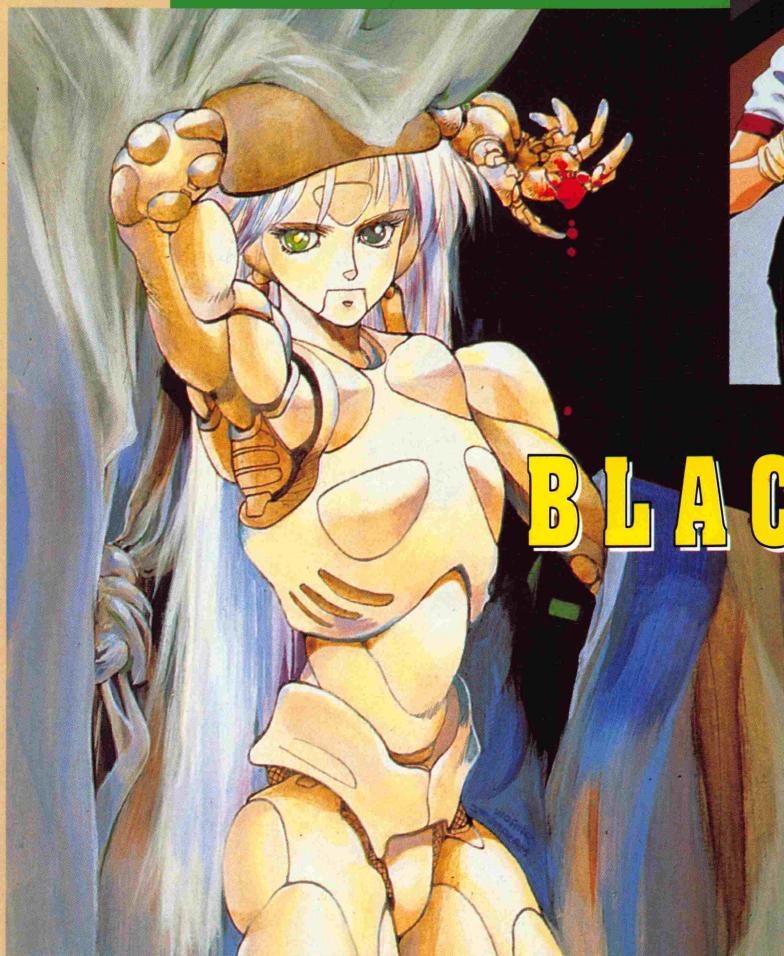


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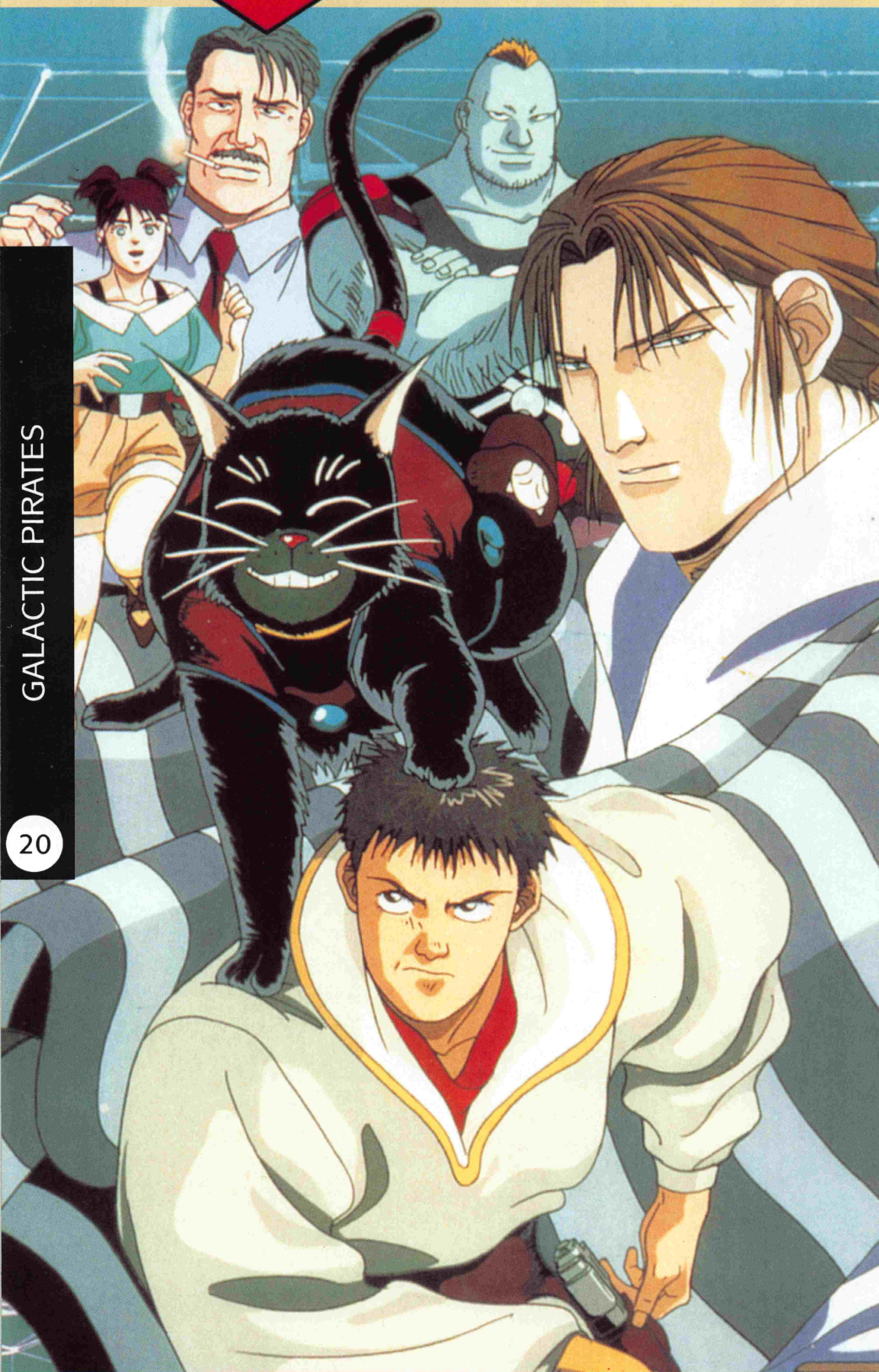
GALACTIC PIRATES

Kitty's made-for-Britain dub gets a release on the WESTERN CONNECTION label .. You may recall that back in October 1993 ANIME UK issue 10 included a feature on Japanese studio KITTY FILM's moves into the Western market. Not only have they licensed Kitty Film titles to companies like AnimEigo and VIZ Communications, and

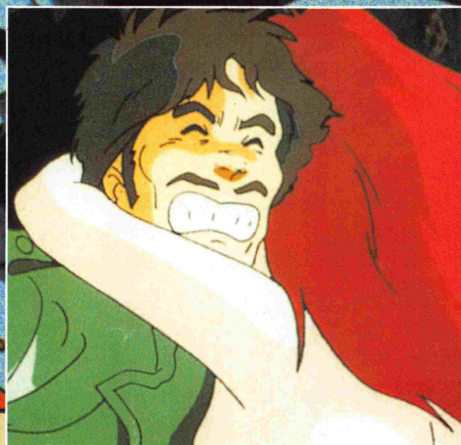
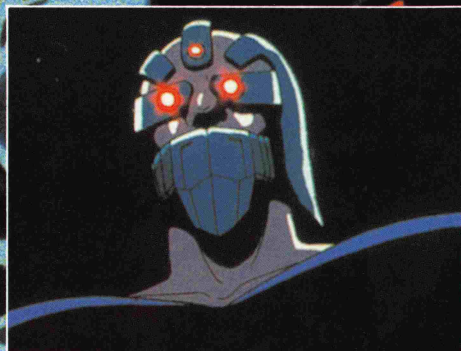
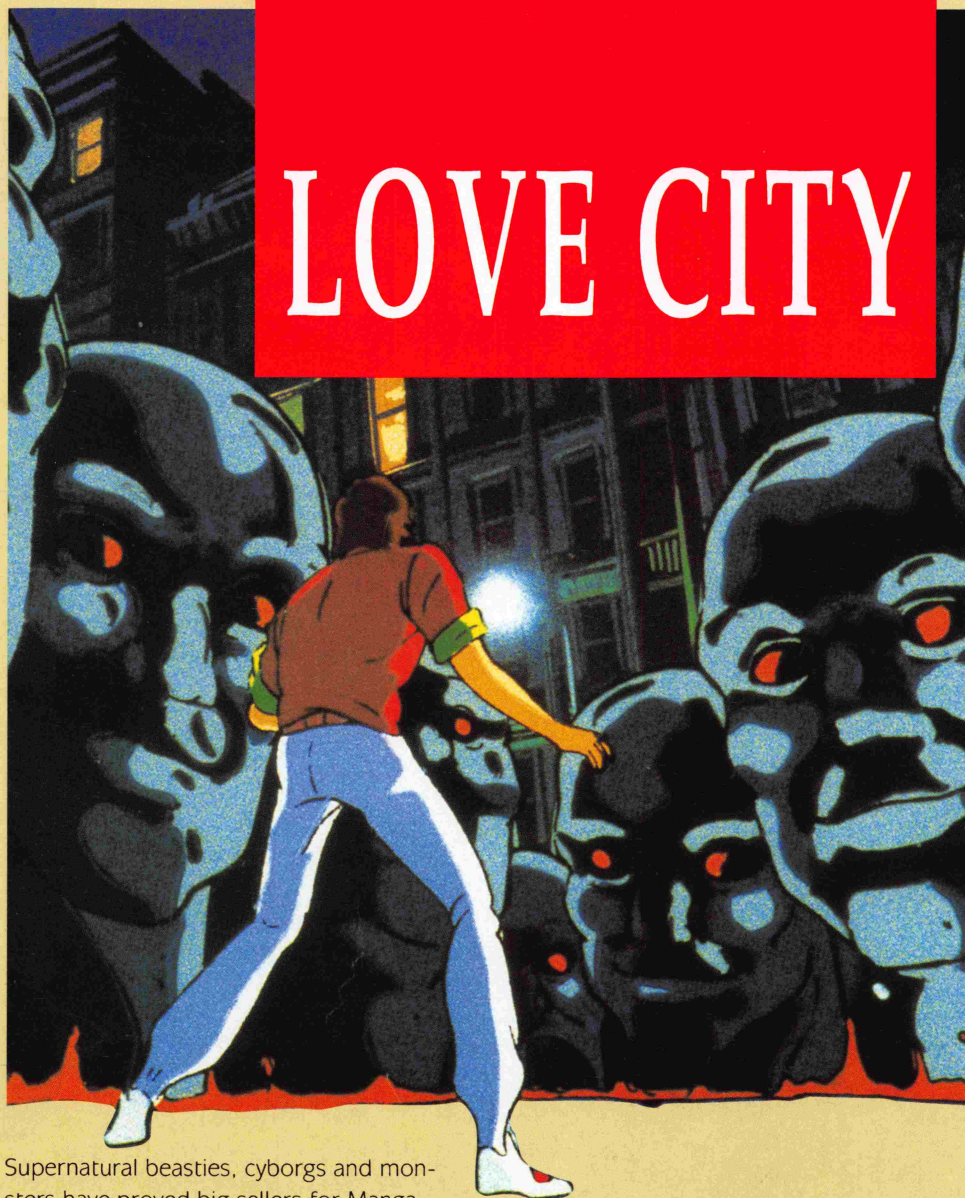
worked on Japanese/American co-production in T-REX, but they had also dubbed their successful OAV series THE ENEMY IS THE PIRATE into English for the UK market under the title GALACTIC PIRATES. Now the six-part series has been picked up for British release by WESTERN CONNECTION, whose managing director Sasha Cipkalo feels that GALACTIC PIRATES has a lot to offer Britain's growing army of anime fans. Kitty's publicity claims that "Galactic Pirates, with its contemporary music soundtrack and streetwise language, is the first animated series designed for adults", and the translation by Dr. D. Shoop for English version co-producers UCORE S.A. and QUIET STORM certainly preserves the "streetwise language", making it unlikely that GALACTIC PIRATES will be certificated at anything lower than 15.

The award-winning sf novel on which the series is based comes up with some highly original ideas to spice the mix of the Space Police Force, human and alien co-workers, supercomputers with attitude and cool, cute babes - such as treating baseball as a quasi-militaristic religious rite, reconstructed from ancient and only half-complete texts. The young human hero, detective Latell, and his partner Apollo, a cool cat with a fast line in jive-talk, are up against the evil Galactic Pirates and their leader Yomei. The pair aren't exactly straining at the leash to give their lives so that the galaxy will be safe from Yomei's machinations, but it's their last chance to avert the wrath of their superiors. Aided and abetted by the cute Marsha and supercomputer Dolar, they charge into the fray against stupid colleagues, corrupt systems and a truly vicious outfield.

The animation and design are of the standard you'd expect from a company capable of quality productions like LEGEND OF GALACTIC HEROES, YAWARA!, URUSEI YATSURA, and RANMA 1/2. The translation and voice acting, although done specially for the UK market, pick up the story's baseball theme and stay firmly American. Director Des Bennett keeps things moving along at a frenetic pace; this isn't really a story you can pick up halfway through and expect to have a clue what's going on, but the combination of buddy story, baseball epic, cop show and acid trip runs through the blender to produce a unique mix.



LOVE CITY



Supernatural beasts, cyborgs and monsters have proved big sellers for Manga Video and Kiseki Films; LOVE CITY is in a similar vein. Made on film by Toho Co., Ltd., KK Movic, and Ashi Productions, it's a feature-length story about rivalries and struggles within a mysterious organisation called the Headmeters. Kay, a Headmeter cyborg, and Ai, a pretty young girl, are on the run from the organisation, pursued by the minions of the Headmeter leader, Leigh. Ai has the ability to intensify the

extra-sensory powers of others, making her a powerful weapon in any struggle, and Leigh wants her on his side so that he can destroy a rival Headmeter, Lyrochin. Some fascinating concepts, like the huge heads which ooze bloodily from seemingly innocent tarmac, redeem animation that's not far above average. Due for release from Western Connection mid June at £15.99

LOVE CITY

21

THE SENSUALIST

WESTERN CONNECTION also brought out one of the most unusual anime releases on the British market - Abe Yuko's remarkable film THE SENSUALIST. Again based on a bestselling Japanese novel, this time an erotic masterpiece of the seventeenth century, the film is technically brilliant, with some remarkable innovations in cel painting methods producing images of

dazzling beauty, many reminiscent of woodcuts of the period, saturated with colour and erotic impact. Action fans won't find much to appeal to them in these slowly-unfolding waves of lush imagery, but anyone who loves animation or Japanese art should add this gorgeous film to their collections.



... Superb photography, fabulous and breathtaking...
"Le film français"

18

Plastic

So new it hadn't even been released as we went to press, PLASTIC LITTLE is the latest entry in the science fiction OAV stakes from Sony Music Entertainment. Another hyper cute combination of babes, battles, dastardly villains and heavy weaponry, STUDIO HELL CITY gives us the lowdown!

RED ALERT

Someone has sabotaged the IDP system, deep beneath the island colony. A blond man carrying a blonde girl runs down a corridor, pursued by soldiers. They corner the man after he has put his daughter in the escape capsule. Just before they shoot him, he presses the launch button.

Teeta, captain of the Pet Shop Hunter Cha Cha Maru, wakes up in the Veritoss Hotel where the crew have been staying. The whale-shaped alarm clock says '11.30'. Everyone else has already woken and returned to the shipyard where the Cha-Cha Maru is in for repairs. She takes her bike down to the market to buy food for the rest of the crew. Just as she finishes loading, a young woman runs into her. Apologizing, she runs away, chased by four soldiers. When she hears the girl scream as they catch her, Teeta decides to

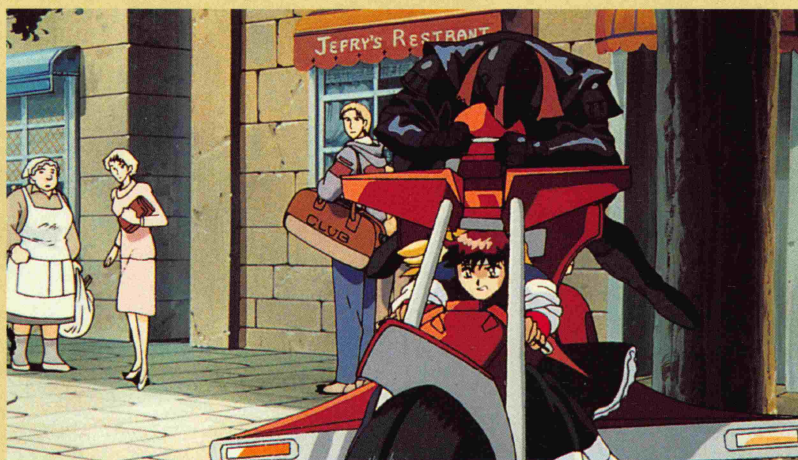
intervene, using her bike as a battering ram to knock the soldiers over. One of the soldiers jumps on the roof of her bike and Teeta nearly hits a bus attempting to scrape off the unwanted passenger.

Ahead, the drawbridge across the river is up because a large ship is passing. As they race up the raised section, the soldiers open fire with their machine pistols. The bike absorbs one too many bullets and explodes in mid-air. Immediately one of the soldiers calls for divers to search the river for the runaway girl.

'You have 24 hours to find her, or your body will be the one found in the river,' commander Guizel purrs.

On the Cha-Cha Maru, crew members Nicol and Roger are arguing about Teeta's lateness when she arrives, dripping wet, with the girl. 'What have you been doing?' Balboa asks, then notices the stranger and asks who she is..

Mei, the ship's nurse, convinces the blonde to show her her injury. While the nurse works, Teeta tells Balboa what happened, and realises that she doesn't know the newcomer's name; she asks, but the girl remains silent. Teeta drags her off the ship's onsen, hoping to persuade her to talk in the privacy of the bath. The onsen resembles a rather large teacup at the bottom of a large hold, above, fish are swimming.

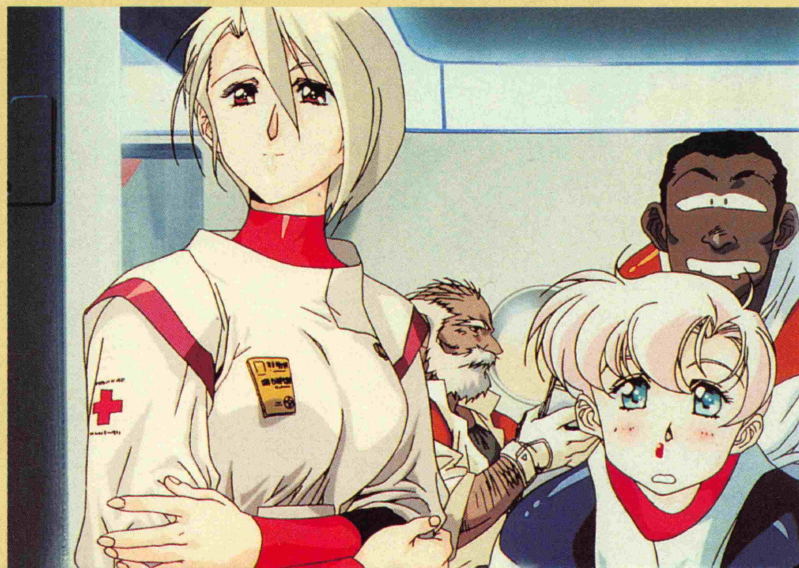


'I'm Teeta, a pet shop hunter. This is my ship. Why did I rescue you? Hm. I didn't like the way the soldiers were treating you. Is that strange?

'What's a pet shop hunter?' the blonde asks. 'Oh, we catch fish for pets, see?' Teeta points at the fish swimming overhead. The blonde girl finally introduces herself as Elize Altmodish.

In the lounge serving tea, Mei asks if crew member Mihail has found any information. Mihail passes Balboa the newspaper from five days ago. It seems there was an accident. 'The army confirmed the deaths of Professor Nalcrof Altmodish and his daughter Elize.' The picture is that of the newcomer.

Early morning, Teeta and Elize race out to the wind farm on the cape to watch the sun rise. Elize has never seen a sunrise before. On the Cha-Cha Maru, Mihail talks to Balboa as the younger man prepares the skimmer: 'You were right, the soldiers are looking for Teeta and Elize at the port. If they find them, it will be dangerous.' Mei adds that the two girls have gone to the cape and



Little

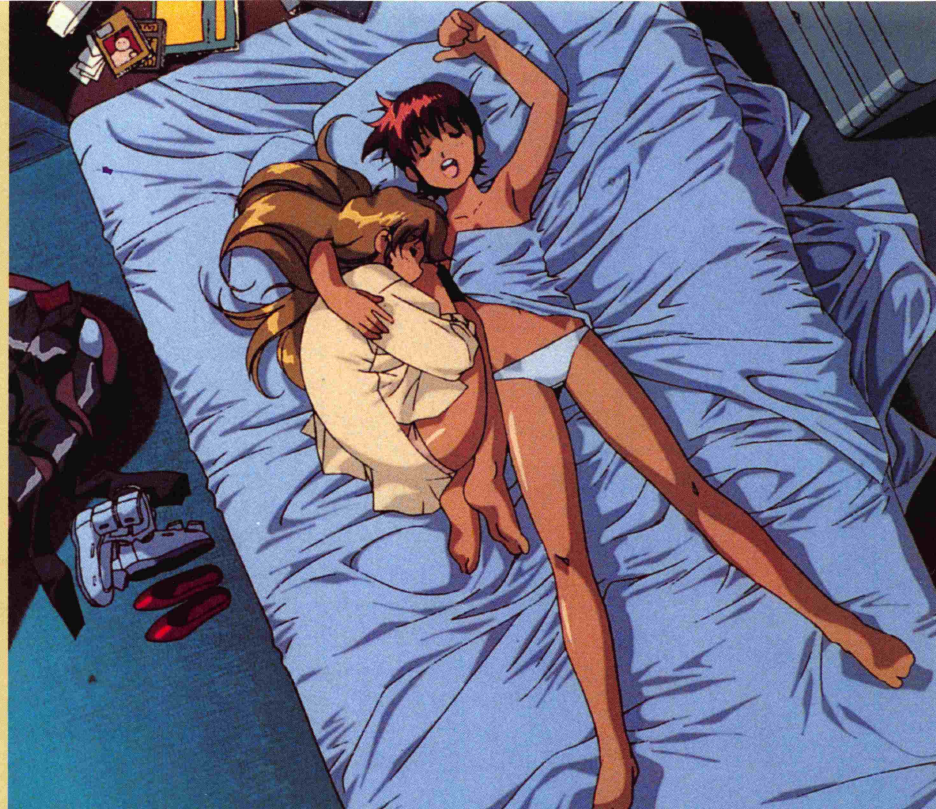


Balboa sets off in the skimmer to look for them.

Teeta and Elize have breakfast at the light-house as three black ships race towards the coast. Teeta reminisces over why she is a pet shop hunter. When she was six, her father was lost at sea. There was a big accident and he sacrificed himself to save the others. She feels that her father is alive somewhere, so she continues in his profession.

This idyllic scene is broken by the arrival of a black ship and a laser-powered greeting. Balboa finds the cafe in flames and sees the explosions along the coast road back to the city - on a bike, Teeta and Elize are being chased by the three ships. Elize apologizes for all the trouble she has caused, and insists on telling Teeta why the army are chasing her, despite protests that this is neither the time or place.

"A week ago, there was a big accident in the laboratory at the bottom of the colony. The weapon part of the core IDP system was damaged. My father, Nalerof Altmodish, sabotaged it. The island colony is kept afloat by the repulsion reaction between the planet



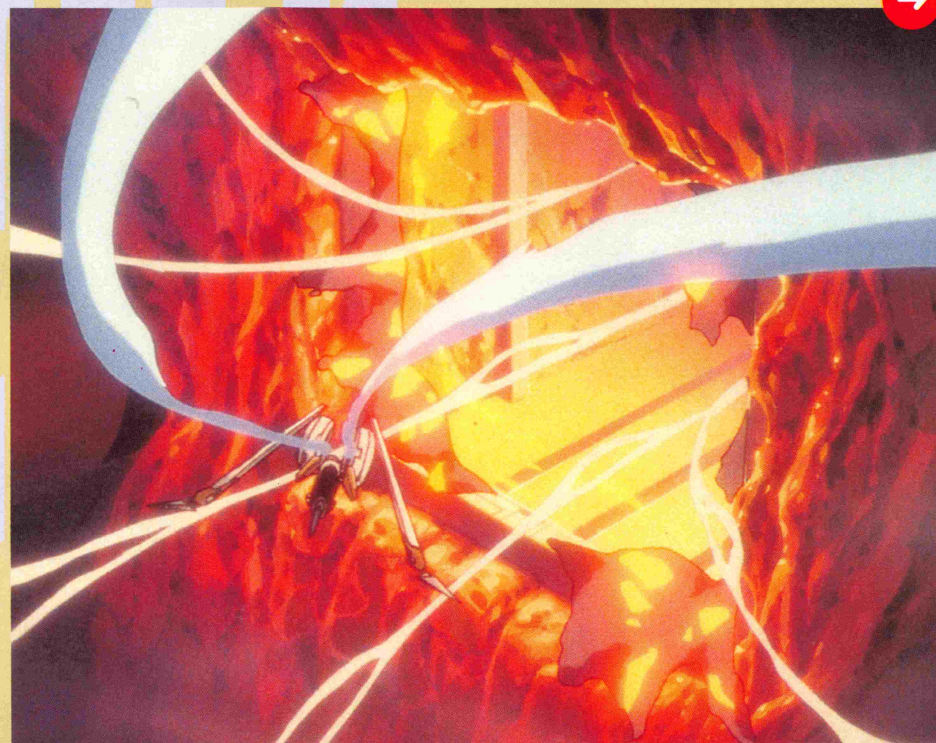
and the IDP Gravity system. For ten years, the army have been secretly searching for a way to use the IDP system's potential as a weapon. Father was used by the army as a scientist, and when he realised he was being used, his investigation was terminated. He always intended his research for peaceful use, not war. So he sabotaged the weapon and made me escape."

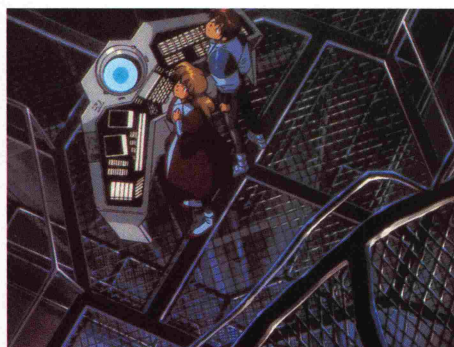
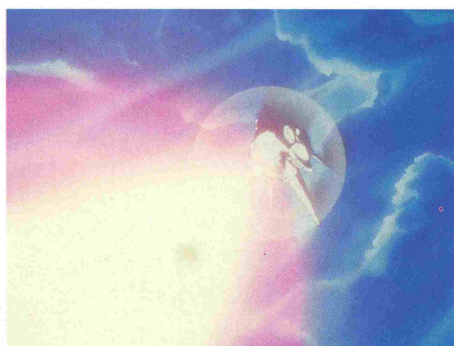
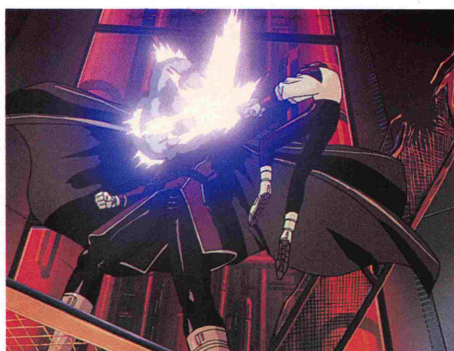
Teeta asks her where her father is now and Elize answers "The army killed him".

Suddenly a car pulls out in front of the speeding bike. The explosion rocks the town. In the hotel, the whale-shaped alarm clock changes to '8.50' and explodes, destroying the suite.

Guizel, the Army commander, looks down at the two girls, demanding that Elize tell him the password to unlock the IDP's weapons capacity. When she says that she does not know, he offers to remind her. Picking up

the unconscious Teeta, he puts a gun to her waist. Without a flicker of emotion, he starts pulling the trigger. Elize begs him to stop, grabbing for his gun after 8 shots have been fired. Guizel tells her that while Teeta is wearing a good armour suit, her internals may not be in such good shape. He agrees to spare her in exchange for the password. Elize really does not know the password, but she knows how to work it out. Guizel walks her to his ship as she tells him how to get the figure. Behind him, the guards prepare to finish Teeta off. 'Liar!' Elize screams. Balboa, who has been tracking the trail of havoc, arrives in the nick of time and attacks using the skimmer's weapons to fill the air with missiles and explosions. Elize struggles free of Guizel's grip and runs to Teeta's side and Balboa sweeps the pair of them up and away, leaving Guizel looking at a handful of golden hair.





The yard around the Cha-Cha Maru is blown up and is burning, the roof about to fall. As the ship leaves the port, the dock collapses behind them. In the sickbay, Mei bandages Teeta's injuries and tells Elize that she was lucky she was wearing body armour. It was very strong and protected her from any serious injury. Meanwhile Balboa and Mihail go out on the deck to watch the clouds in the calm night sky and argue about what to do next.

Morning again! Teeta wakes up to find that she is naked and Nicol is sleeping leaning against the bed. She is about to hit him, but changes her mind when she hears him muttering in his sleep and kisses him instead, then gets dressed and leaves. Mei spots her in the corridor and tells her she should be in bed but Teeta insists that she is perfectly all right.

Balboa asks Teeta what they will do, 'Of course we will avenge Elize's father.' The Cha-Cha Maru battens down the hatches and dives beneath the waves...

The island colony appears to be floating, at the bottom, there are many large spines, part of the IDP system. Stationed some distance away, an immense fleet lies in wait, watching for the Cha-Cha Maru. The depth

proves too much for a patch on the ship's hull, it bursts and a section floods. Teeta and Elize decide to take the skimmer as the ship cannot safely dive any deeper. The ship's main gun makes a nice door knocker, melting a hatch on the underside of the island and causing it to implode under the pressure. With a cry of 'Show time!' Teeta flies the skimmer into the hole and through an emergency hatch just before it shuts. Inside, the IDP system resembles parts of the Death Star, and there are too many soldiers for them to get to the control room. Elize remembers that there are sub-consoles every 150 metres in the main shaft. In the control room, Guizel asks where the mice are. One of the lieutenants says that they are searching, but admits that the mice have been missing for ten minutes. Meanwhile the mice, Teeta and Elize, are in a giant shaft, 25 kilometres high. A sub-console reports: 'Password entered. In 600 seconds, the system of destruction will start, targeted 100m above the top.' Elize interrogates it to find out where they can enter the password to switch it off. The answer is a special console 300 metres below. Time is running out now, a laser turret spots them and destroys the console. Teeta shoots at it, alerting the control room as to their whereabouts.

With Elize hanging on, Teeta uses a hand-winch to descend the 300m to the console, they are so heavy that it nearly doesn't stop, running right to the end of its cable. From there, they swing a few times and jump, landing on the walkway to the console. 'That's far enough, Mice.'

Guizel emerges on their level, and tells them that they will die uselessly. The IDP weapons system starts to power up. The huge spines beneath the island begin to glow and the land above the water disintegrates. Cliffs and



buildings collapse, thick clouds and giant waterspouts form as the surface of the island and nearby ocean fall under the IDP weapons system's influence. Inside the Cha-Cha Maru, the crew wait as all hell breaks loose outside. The lurking fleet begins to fire at them too, but the debris near the spines is too thick for them to do any real damage.

In the depths of the island the guards open fire on the two girls. Teeta throws Elize down and covers her, shooting not at the guards, but at the walkway where it joins the walls of the shaft. Three shots and it detaches, the guards fall to their doom. Elize has been wounded by one of the bullets that just missed Teeta.

Teeta points her gun at Guizel and tells Elize to enter the password, but a weapon concealed in his glove fires a spine into Teeta's hand, causing her to drop the gun. She immediately dives for it and gets it, but



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Guizel grabs her by her jacket and suspends her over the long drop.

'Hurry Elize, enter the password.' Teeta groans, hanging limply. Guizel says that he will count to three then drop her.

'Three... Two-'

'One, Zero!' Teeta whips up her gun and shoots Guizel in the face from point blank. The recoil sends her flying backwards but as she falls, she throws out her grapple hook. It catches the railing as Guizel's headless body falls past her.

Elize then enters the emergency password. The cover over the button opens. She insists that Teeta push it.

With a clunk, everything stops. 'Father, it's over,' Elize whispers.

Leaving the IDP system, they fly the skimmer back to the Cha-Cha Maru and run to the bridge. As soon as the ship leaves station, the fleet opens fire with hundreds of missiles and 'homing lasers'. The Cha-Cha Maru uses some of its own missiles to destroy the first barrage and heads directly for the fleet at full speed.

A hit near the bow damages the engine bay. Teeta asks for a minute of full-power, or even just 30 seconds, and Nicol prepares the afterburners as they head for the centre of one of the largest water-spouts.

The moment the Cha-Cha Maru enters the water-spout, they stop the engines and turn about to-face the pursuing fleet. The ship then directs all power to the pulse laser hidden in the bow, destroying the bow and sur-

prising the living daylight out of the fleet just before it enters the water-spout. The devastating power destroys everything and serves as a fitting end to the army's ambition.

The Cha-Cha Maru floats on the surface as the sun is setting. Teeta is watching the sunset when Elize comes out on the deck and asks why they risked so much for her. Teeta thinks about her answer: 'Guizel and the IDP weapon are not important to me. When I first saw you, I liked you. Your eyes were like mine, 5 years ago, when I lost my father.' She asks Elize if she would like to join the crew. Elize declines, saying that she has decided to return to the island and continue her father's work to develop the IDP system for civilian uses - much as Teeta is carrying on her own father's work. .

完

Teeta	FUCHIAZAKI Yuriko
Elize	SHIINA Hekiru
Balboa	WAKAMOTO Norio
Nicol	YAMAGUCHI Kappei
Roger	NAKAO Ryuji
Mihail	OTSUKA Akio
Mei	YOKOZAWA Keiko
Guizel	IENTAKA Hiroshi
NaleroF	AKIMOTOTO Yosuke

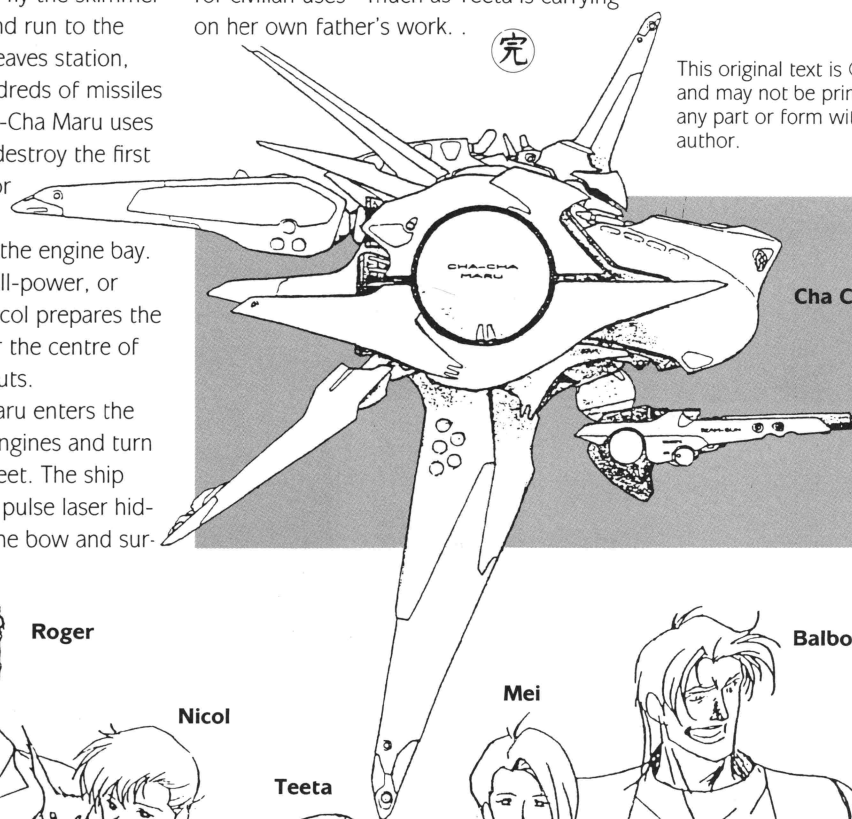
Released March 21st, by Sony Music Entertainment, Colour, Stereo, 45 minutes.

SRVW 1617 VHS 7800 ¥

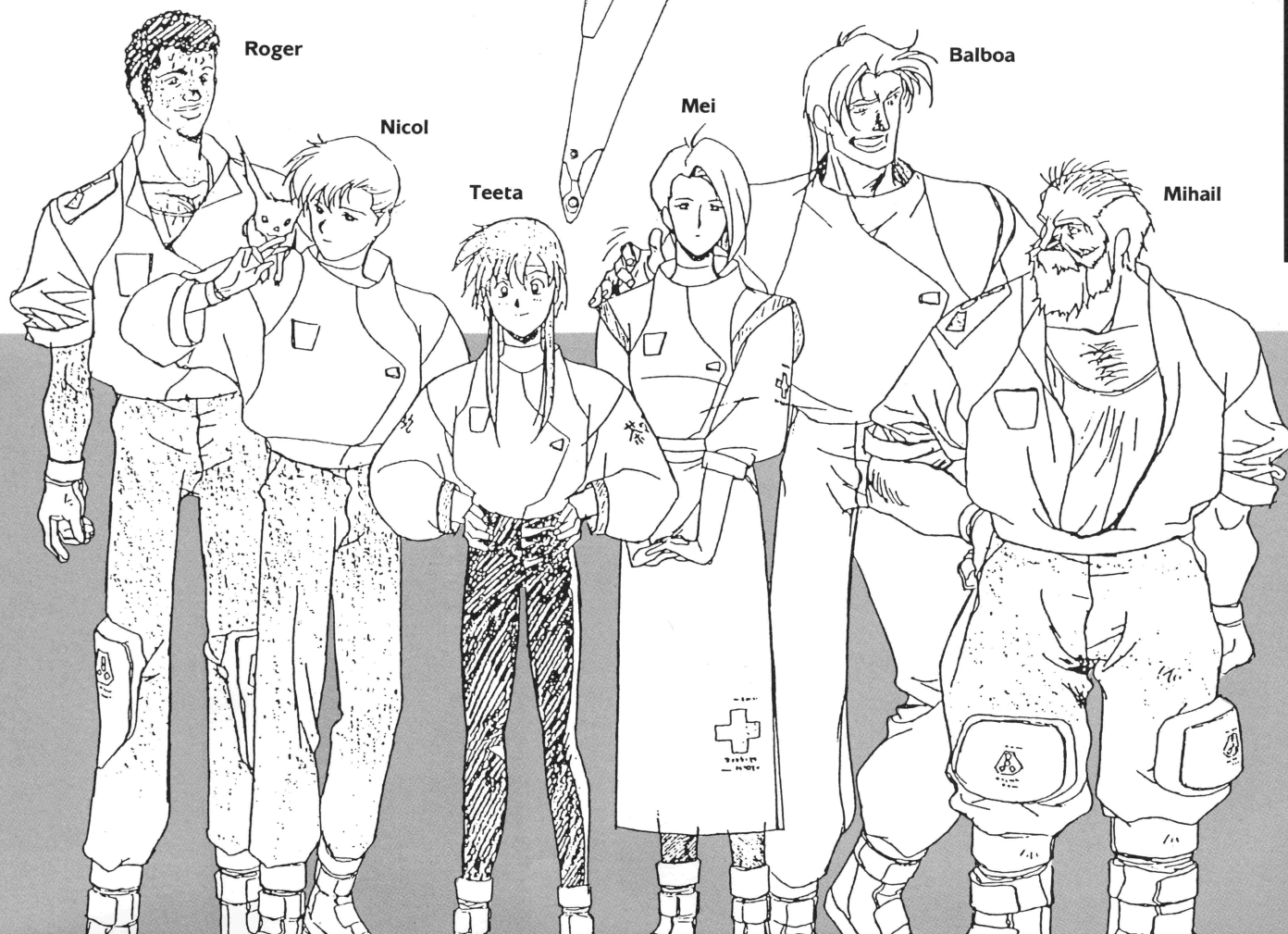
SRLW 1617 LD 6600 ¥

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Cha Cha Maru



KAMASUTRA

© 1994 Toho Co./Western Connection, 18 cert, 43 min, WEST 010.

WESTERN CONNECTION gave us Yuko Abe's beautiful film *THE SENSUALIST* a year ago; now they're back in the anime market, and this time, according to label chief Sasha Cipkalo, they intend to stay around, with plans for an extended list of anime titles in 1994. They kick off with *KAMASUTRA*, another production in the erotic vein, but totally different in style, execution and content from *THE SENSUALIST*. Where the Abe film is consciously designed as a Work of Art, with experimental cel painting techniques such as embossing the wet paint with leaves or textured fabric, and careful historical research, *KAMASUTRA* views the Asian erotic aesthetic through the manic and wickedly distorting mirror of mangameister NAGAI GO.

Nagai knows exactly what he likes. He likes sex, he likes violence, and this has both. He also likes the kind of slapstick humour most often associated in the West with *CARRY ON* films. Director Ozeki Masayuki has taken his manga and altered the story to fit a 43-minute runtime, but has retained all the elements which made the original uniquely Nagai. This isn't a Work of Art, it's a schoolboy romp through ancient Indian myth and contemporary teenage sexual trauma with a team of dastardly villains straight from *CARRY ON UP THE KHYBER*, a mystical version of Danny Kaye's "chalice from the palace" that promises ultimate sexual pleasure with immortality on the side, and a deep-frozen 1,500 year old Hindu princess who manages to warm up the hero very nicely. The subtitled format preserves the original soundtrack and some magnificently silly vocal characterisations. It's never going to be one of the anime greats, but this unpretentious romp introduces a new and widely popular Japanese genre to the British public, and for that alone it deserves support.



VIDEO

REVIEWS



GIGOLO

© Tetsmi Doko/Seiyo/Jack Pot
English version © Kiseki Films, 18 cert, 45m, KIS 93008

The other Kiseki March release was bound to be overshadowed by *OVERFIEND* hype, and like *OVERFIEND* it will certainly offend anyone who doesn't think sex and cartoons go together. Unlike *OVERFIEND*, however, *GIGOLO* contains no demons, supernatural forces or multiple tentacles. It's the story of a young man who decides there's more of a future in prostitution than college, and sets out to make a career of offering his services to rich women in the bars and hotels of downtown Tokyo. Designed along the same contemporary lines as *CITY HUNTER* but not so well animated, it's a lightweight story of love, loss and urban relationships with women very much equal participants in the market economy of sex - Mills and Boon meets *Pretty Woman*, but with a man in the Julia Roberts role.

LAUGHING TARGET

© Shogakkan Inc/Takahashi, English version
© 1994 Manga Entertainment Ltd., 15 cert, 49 min, MANV 1033

Takahashi's *RUMIK WORLD* series allows scope for a wide range of stories, but *LAUGHING TARGET* is one of the most chilling. The beautiful Azusa, betrothed in childhood to her cousin Yuzuru, is orphaned in mysterious circumstances and comes to live with his family to the horror of his girlfriend. Azusa is determined that the betrothal will stand and seems completely fixated on becoming her cousin's wife; but dark secrets hidden in her past conceal a horrific tale of demonic possession. The animation, in the cute, high-school-romance style familiar from lighter offerings like *URUSEI YATSURA* but employing a much darker colour palette, is both very attractive and sets up subtle echoes of the more lighthearted elements of the Takahashi canon, and the minute observation of Japanese suburban life is excellent. For horror fans as well as Takahashi otaku, this is a must.



BATTLE ANGEL ALITA

© Yukito Kishiro/Business Jump/Shueisha/KSS Inc./MOVIC

English version © 1994 Manga Entertainment Ltd., 15 cert, 60 min, MANV 1037

Undoubtedly the best of MANGA VIDEO's releases this year, and also the best dub they've done so far, with good character voices and convincing acting. Based on the hugely successful manga, GUNNM 1 & 2 are combined on one tape for an hour of gorgeous design and drawing. The artwork and graphics were in the able hands of Nobuteru Yuki, Futoshi Fujikawa and Hidetoshi Kaneko, and with the legendary Rin Taro supervising it's no surprise that this is a tape worth adding to your collection. The animation itself is somewhat limited but the story and design in this cyber-punk epic of corruption, oppression and love more than make up for that. This has apparently got a 15 cert instead of the predicted 18, further proof that the BBFC moves in mysterious ways.



GUYVER PART 1

©Takaya Production/Tokuma Shoten/
Bandai/Movic/Kamakura Super Station
English version © Manga Entertainment Ltd.,
15 cert, 30min, MANV 1026

Even more limited in terms of animation than Alita and less well dubbed, this slow-moving tale of boy meets girl, boy transforms into bioengineered monster, boy rips bits off other monsters, etc, etc, was well received at AUKcon where the youngest member of the audience, four-year-old Alex, voted it his favourite item. That's the key - most of the violence in this part of Manga Video's monthly "video comic" is on the level of Tom and Jerry, and despite the hightech elegance of the Guyver unit and the hulking bestiality of its opponents, not even the BBFC could mistake this "violence" for reality (but they gave it a 15 cert anyway). The pace picks up in later episodes so this is one for collectors rather than browsers. There's an Alan Grant/Tony Luke comic strip inside every sleeve too.

CAT GIRL: NUKU-NUKU

© KSS/Takada/Crusader Video, PG cert, 90 mins, PAR 5008

It is Christmas. Snowflakes drift down out of a night sky. Fleeing through the icy canyons of the deserted city, a lone jeep is pursued by an ominous shape, ducted fans whirring as an advanced combat helicopter relentlessly pursues its quarry through the darkness. Eventually there is nowhere left to run and the jeep collides with a heap of abandoned vehicles. All movement ceases as searchlights play across the scrap pile. Ryun looks at his father from where he cradles the abandoned cat he picked up earlier. The abandoned remains of a chicken takeaway litter the floor. Professor Kyu Natsume peers upwards unbelievably, and is answered with the stutter of machine gun fire. Finally the helicopter gives up the chase and disappears into the night leaving Ryun in tears, holding the lifeless cat in his arms. Kyu looks at the half constructed android lying on the rear floor and promises Ryun to make it up to him, to give him the best Christmas present ever...

Some time later Professor Kyu has created Android NK1124, aka Atsuko Natsume, affectionately known as Nuku Nuku (a complicated pun on the Japanese word for cat, (neko), and slang for 'snuggly wuggly'™, incorporating human qualities, and with the brain of the dead cat. Outwardly a normal schoolgirl, although possessed of abnormal strength and reflexes, she passes as Ryun's sister, although her real function is as a guardian. When Kyu left Mishima Industries because he discovered they wanted to pervert his android research for military purposes (he obviously doesn't watch movies!), he also took with him his son Ryun. His wife, Akiko, is Chief Executive at Mishima - and like any



normal power-mad megalomaniac mother, she wants her son back. At any cost. Mishima Industries has vast resources at its disposal and Akiko has assigned her office assistants, Arisa and Kyoko, to this task and supplied them with Poison 01, a state of the art combat helicopter. Fortunately Arisa is a twisted psychopath of the nicest kind, and Kyoko is happy to go along with her senior, so when they see news footage of Nuku Nuku and Ryun travelling by bicycle to school at tremendous speed, they set off in pursuit immediately. Not wanting to waste time, they unleash a barrage of missiles schoolwards and then engage in some close quarter fighting with Nuku Nuku while Ryun and Kyu look on. Needless to say, as in any contest between unarmed schoolgirl and fearsome war machine, the villains get creamed. Nuku Nuku, Ryun and Kyu head off home for a late night fish supper.

In the second part, Nuku Nuku takes Ryun and one of his friends, a girl called Yoshimi, for an outing to the beach. Pausing only to pick up Yoshimi's uncle, they head for the seaside, where they find that Nuku Nuku's android body is too heavy to float! This means that she cannot prevent Ryun's abduction by Kyoko in a complicated plot by Akiko to brainwash Yoshimi into getting Ryun to return to her. Kyu eventually manages to help Nuku to swim with the aid of breast enhancers and flippers, but before rescuing Ryun she first has to deal with Arisa, now piloting Mishima's latest mecha - a giant robot octopoid.

Things get interesting in the third and final part, where Kyu has convinced Akiko that the only way to win Ryun's love is to become a 'proper' wife and mother. This involves pandering to Kyu's every whim - cooking and cleaning and suchlike. This is a particularly surreal episode, as they have set up a fake Japanese household in the mansion of Akiko's grandfather! Unfortunately, while Akiko is a brilliant and efficient businesswoman, as a cook she rates slightly above Sooty as a public orator. In a telling scene, Arisa finally resigns, disgusted at the depths to which her mistress has sunk. However, Akiko is determined to persevere - finally cracking only when she realises that she is so busy with household chores that she actually sees LESS of Ryun now, than when they were estranged. Luckily, Mishima Industries have a remedy to hand, in the form of their latest, horribly beweaponed battle mech. Cue massive collateral damage in the best tradition of the Lovely Angels, as



husband and wife finally solve their marriage problems in a most unexpected way...

This is a difficult release to review. On the one hand, Catgirl: Nuku-Nuku is the first release from a small company with no previous experience of video. On the other hand, they have publicly set extremely high standards for their product. The philosophy behind this choice of a first release is to tap a style of animation they feel has not been sufficiently addressed so far - that of family entertainment in its widest form. In that they have succeeded, as Nuku-Nuku is 'wholesome' fun that nevertheless works on many levels, both as chaotic action comedy, and as lopsided social comment on the (thermo)nuclear family.

The series, which first appeared in Japan as three Original Animation Videos under the title 'All-Purpose Cultural Cat Girl Nuku-Nuku', was created by Yuzo Takada (of '3x3 Eyes' fame), and brought to the screen by Yuji Moriyama. The artwork is of a consistently high quality, though the animation appears static in parts, and the endearing mix of action and humour is bound to please viewers of all ages. On the technical side, there appears to be a slight problem with the sound quality - the vocal track seemed to be detached from the music and effects track, which sounded slightly muffled by comparison. However this is not a major drawback and may not even be noticed by most viewers. But what about the dubbing, I hear you ask? Here things become slightly dubious. In their own words, Crusader hoped to 'produce a quality dubbed title to set the standard for the rest of the industry within the UK'. They also say that it's the 'first UK dub', a somewhat mystifying claim considering Manga Video have been dubbing in Britain for some time. All the more so, since the script translation is by an American fan, Doug Cha (strangely uncredited except for an obscure 'Thank you' somewhere after the NatWest Bank... surely he deserves slightly more - a good translation is the foundation upon which a good script depends) The script 'adaptors', (James O'Shea, John Conrad and Soo 'George' Verran - the collective backbone of Crusader) get prominent billing. The original creator and scriptwriter get no mention whatsoever until the end credits. Crusader also seem unsure how to deal with its Japanese origins - on one level, they treat them positively in their publicity, and by retaining most of the original names; but on another, they rename two major characters simply for easier pronun-

ciation, and redo the music for the title and credit sequences. It has to be said, however, that the original sequences have been retained at the end so the viewer can make their own decision, and the new themes, by Marina Speaks, are quite good. Catchy, inoffensive pop rock in the same vein as the Japanese originals.

The quality of the actual dubbing is variable. Lip synch is pretty sloppy, in places extremely so, but whether this is important is debatable. The Japanese themselves are not obsessive about lip sync, preferring to give priority to characterisation by the voice actors. So how do Crusader do? Overall, the voice acting is reasonable. Lynne Verrall as Akiko is particularly good, giving depth to her portrayal of a mother on the brink, torn between the usual maternal instincts of love, caring, power and domination. Her relationship with erstwhile assistant Arisa (George Verran) also comes across well and we look forward to this being developed further in the next part. This release also markss the vocal debut as a voice actress of Helen

'two bicycles' McCarthy, an event sure to take fandom by storm... One of the most controversial aspects is the use of a scouse accent for sidekick Kyoko (Elaine Claxton), though this works better than it sounds. After recent pre-views at anime conventions, fans could be heard excitedly threatening each other in Liverpool accents! Could this be the beginning of a new cult? Stranger things have happened... The main problem seems to be the characterisation of Nuku Nuku herself, which fails to convince and tends to sound like an actress putting on a funny voice. While not the worst dub by any means, Crusader still have a way to go to equal the best that Manga Entertainment (in the UK) or Streamline (in the US) have produced. In conclusion this is a flawed but highly commendable first effort from Crusader which doesn't reach the high standards they set themselves. Overall, however, Catgirl: Nuku-Nuku, at £12.99 for 90 mins, is terrific value, is very enjoyable and is highly recommended to all fans of Cute and Chaos. 完

INCOMING!

release roundup

14 March	Laughing Target	50m £8.99 cert 15	Manga Video
	The Professional: Golgo 13	90m £12.99 cert 18	Manga Video
21 March	Catgirl: Nuku-Nuku	90m £12.99 tba	Crusader
	Urotsukidoji III part 1	50m £9.99 cert 18	Kiseki
	Gigolo	45m £8.99 cert 18	Kiseki
11 April	Kamasutra	43m £10.99 cert 18	Western Connection
	Guyver Data One	28m £5.99 cert 15	Manga Video
	Battle Angel Alita	55m £10.99 cert 15	Manga Video
20 April	Urotsukidoji III part 2	50m £9.99 cert 18	Kiseki
	Ambassador Magma 1-3	80m £12.99 cert 15	Kiseki
	Gunbuster 1/2 (sub)	50m £10.99 cert PG	Kiseki
25 April	Urusei Yatsura TV vol 1	100m £12.99 cert 15	Anime Projects
	Riding Bean (dub)	45m £12.99 cert 18	Anime Projects
9 May	Guyver Data Two	28m £6.99(?) tba	Manga Video
	Mermaid Forest	60m £8.99 tba	Manga Video
	Dangaio 1&2	90m £12.99 tba	Manga Video
	Wind of Amnesia	90m £12.99 tba	Manga Video
	Violent Cop (live action)	103m £12.99 tba	ICA Projects
15 May	Galactic Pirates vol I	55m £10.99 tba	Western Connection
	Galactic Pirates vol II	55m £10.99 tba	Western Connection
	Galactic Pirates vol III	55m £10.99 tba	Western Connection
23 May	Clash of the Bionoids	100m £10.99 tba	Kiseki
	Black Magic M66	45m £8.99 cert 15	Kiseki
	Ambassador Magma 4&5	50m £10.99 tba	Kiseki
	Gunbuster 3&4 (sub)	50m £10.99 tba	Kiseki
30 May	Urusei Yatsura TV vol 2	100m £12.99 cert 15	Anime Projects

(All information subject to change)

MANGA IN FOCUS
an interesting sidelight on the
latest video cutie CATGIRL:
NUKU-NUKU in manga form

BANNOU BUNKA NEKO MUSUME by Yuzo Takada & Yuji Moriyama, 1993, Futabasha, ¥1500; ISBN 4-575-310109-0

reviewed by
Geoff Cowie.

This title translates as "all-purpose Cultural Cat Daughter", perhaps better known as "CatGirl: Nuku-Nuku", featuring the eponymous android created by scientific genius Kyusaku Natsume, who is estranged from his wife Akiko. This hard-backed edition is printed on glossy paper, with 93 pages of which 50 are in full colour. There are four stories, the first three by Takada, who also drew SAZAN EYES (3 x 3 EYES) and the last by Moriyama, separated by attractive "interval" pictures.

The first few pages parallel the first video; the dead cat is lying in a puddle of blood while Natsume complains to son Ryonosuke "Some Christmas present!" Next, after some cute schoolgirl stuff, it emerges that Natsume has been making a girl android, nicknamed "Nuku-Nuku". (NOTE : Interestingly, in this first section the android has dark hair.)

Two short episodes follow, illustrating more of Nuku-Nuku's abilities (or lack of them!) and character. After some business with Nuku-Nuku, a fire engine and a mechanical rat, she rescues Natsume's son Ryonosuke from a burning building. The story of the PTA outing to the seaside hinges on her being too heavy to swim. While a waterlogged and bikini-clad Nuku-

Nuku recovers, surrounded by male admirers, Ryonosuke and a cute little girlfriend float out to sea on an inflatable. Natsume is a hero for three days and nights after effecting a rescue.

In the fourth and longest story, printed in glossy colour, Natsume, Ryonosuke and Nuku-Nuku are watching a rocket launch. Nuku-Nuku enthuses about the prospect of going into space but is squelched by Natsume. A large red UFO with a cat on board is hit and downed by the rocket. Nuku-Nuku,

smelling fish, finds the wounded occupant. The creature seems to be critically injured but later recovers. Nuku-Nuku's variety of facial expressions in this piece is a delight. Later, Akiko's shojo senshi* spy on Nuku-Nuku, Natsume, Ryonosuke and the "cat", which is attempting to communicate by writing. The shojo senshi arrive in a giant robot but are bested by Nuku-Nuku leading a swarm of moggies. The full colour is used to some effect in this section, which is also the one that looks most like the videos.

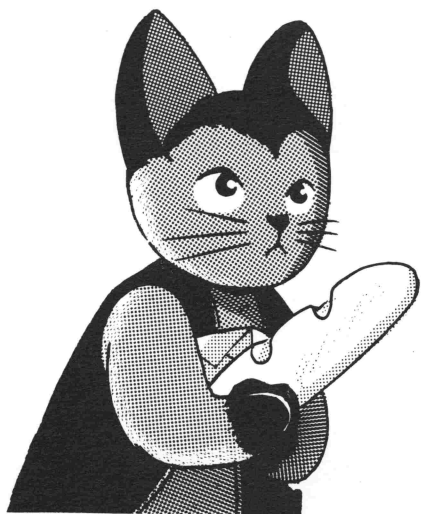
Nothing too deep and meaningful here, and the stories will be much more enjoyable if you can read Japanese. Otherwise, a pretty, if pricey, souvenir of the anime.

完

* trans :
 girl soldiers

BOOK
REVIEWS





Fairy Tales and Foreign Sales

by Jonathan Clements

The Journal of Japanese Studies has become a much livelier publication ever since Professor Ted Fowler began taking translators to task. In a scathing article, he criticised the academic machine for paying too much attention to authors of doubtful significance and ignoring large sectors of Japanese culture. He singled out a particular organisation in America that was producing a supposedly representative line of Japanese translations, and noted that manga, which take up just under 30% of all Japanese publishing, were conspicuously absent. While readers of AUK might sympathise with that, they might not feel quite so broken-hearted at the lack of books by, for example, Korean women immigrants, which Fowler also cited as a problem to be rectified.

You may wonder exactly what this has to do with the books being reviewed in this issue. It's a matter of whether or not publishers have a duty to release material that probably will not make a profit. Manga publication has proved to be a licence to reprint money for VIZ, Dark Horse et al, but some other works are not as easily marketable.

Take this issue's first book, for example. The short stories by Kenji Miyazawa contained in *ONCE AND FOREVER* have had a chequered publishing history. Some of them were published as long ago as 1972, in an anthology entitled *WINDS FROM AFAR*. After that sank without trace, they were resurrected in 1987 for a Japan-only release from Kodansha English Library. Now, they are back again in an international edition, "completely revised" and with a smashing new cover.

Miyazawa, who died in 1933, is known primarily as a children's writer. Some of his stories are reminiscent of Oscar Wilde's fairy tales, a potential market that the publishers themselves recognise on their blurb. Some of them are rather good. *THE EARTHGOD AND THE FOX* is a barbaric tale of envy and hatred, quite shocking in its senseless violence. As such, kids will probably love it. *GENERAL SON*

BA-YU treads more familiar allegorical territory. A Chinese warlord defeats all his enemies, only to find that he has spent so many years on horseback that he is now glued to the saddle. The tiny *A STEM OF LILIES* is a gem, about a king who needs a flower to give to the Buddha. However, other stories leave something to be desired. I defy anyone to find an appreciative reader for tales such as *THE POLICE CHIEF*, an aimless divertimento set in Tibet, which would appear to be one long East Asian Irish joke, and not a very funny one at that.

Translator John Bester admits in his introduction that much of the original Japanese material was sub-standard to begin with, which brings us once more to the question of a publisher's "duty". These stories are immensely popular in Japan and the lack of an English edition would make the translated canon even more unrepresentative. But who is going to willingly buy something that even the translator doesn't really like? In Kenji Miyazawa, too adult for most children and too childish for most adults, Kodansha have an author on their hands that they can't seem to offload on the public.

It is my own feeling that they could have shifted more copies if they had included Miyazawa's most famous short story in the collection. John Bester has translated *NIGHT TRAIN TO THE STARS*, but left it out of the new collection because as a whole he finds it "uneven in tone and quality of inspiration". Maybe so, but its inclusion would have brought in a lot more anime fans, who might perhaps be interested in reading the original version of Gisaburo Sugii's 1985 classic *NIGHT ON THE GALACTIC RAILROAD*. I tracked down the KEL edition of *NIGHT TRAIN TO THE STARS*, and found in it a rewarding insight into the anime version. The printed version does have its differences; the major characters are human and not cats, for example, but their words and deeds remain the same. Bester is right, the book does have uneven areas, but the overall work is more lyrical and magical than anything contained in *ONCE AND FOREVER*, and the editor would have done well to include it.

This issue's final book for review has not had the same unlucky publishing history. Osamu Dazai's *BLUE BAMBOO* could also be classified as a collection of fairy tales, but is quite obviously written for adults.

Some of the stories speak for themselves. Dazai's inspired sequel to *Rapunzel*, *LANTERNS OF ROMANCE*, is not a fairy

tale per se, but rather an indictment of the simplistic resolutions that storytellers force upon children. Could a peasant girl really live happily ever after with her handsome prince? What would the neighbours think? What would his parents make of it? Just what exactly is she supposed to do all day? Dazai depicts a very different kind of fairy-tale marriage, and one that is ironically apt in the light of the problems of the current Royal Family.

The title story itself is perhaps the best nominee for true fairy tale status. Setting the scene in Japan's own legendary other-world (i.e. China), Dazai describes a man trapped in an unhappy marriage, who escapes by turning into a crow. He falls in love with another crow, Blue Bamboo, but their happiness together finds him thinking guiltily of his deserted wife. The story's ending was, for me, unexpected but not too far from our own fairy tale traditions.

But the other stories are more in keeping with Dazai's reputation in the West for being negative and narcissistic. Although he is well-known for his pastiches of famous Western tales, anyone expecting a Hans Andersen 'remix' in *THE MERMAID AND THE SAMURAI* is going to be sorely disappointed. A samurai has to convince unbelievers that mermaids exist, not because he has fallen in love with one, but because he has shot one. Here is a case where the expectations of the Western readership could work against a story that hits them with unexpected Japanesquerie. Even so, *BLUE BAMBOO* goes a long way in redefining the image of an author previously thought to be bitter and unromantic.

Meanwhile, the fights in the academic and publishing worlds continue. There seem to be two camps; those who welcome any new Japanese book, and those cynics who wonder if such heroic efforts could have been better expended elsewhere on another author. When it comes to someone like Miyazawa, I belonged to the former group until I read *ONCE AND FOREVER*. In the case of Dazai, I belonged to the latter group until I read *BLUE BAMBOO*. You decide.

ONCE AND FOREVER: The Tales of Kenji Miyazawa (translated by John Bester). Kodansha International, ISBN 4-7700-1780-4

NIGHT TRAIN TO THE STARS and other stories (translated by John Bester). KEL, ISBN 4-06-186031-3

BLUE BAMBOO: Tales of Fantasy and Romance (translated by Ralph McCarthy). Kodansha International, ISBN 4-7700-1738-3

Fifteen Years of U

by Fred Patten

1985

(?) High-quality but unauthorised fan-produced anime merchandise starts to appear in large quantities. T-shirts and enamelled pins are most popular, usually featuring Astro Boy, Kimba, Lum-chan, the Dirty Pair, or the MACROSS stars.

March : Harmony Gold's ROBOTECH, directed by Carl Macek, begins American syndication. This is arguably the single anime title to have the greatest influence in bringing the existence of Japanese animation to the awareness of the public.

March : DOKONJO, another Amateur Press Association (APA), is started by Ardith Carlton for the discussion through fanzines of general anime and manga topics.

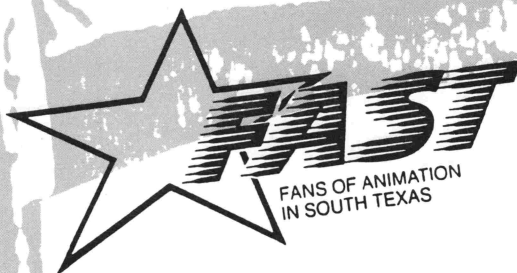
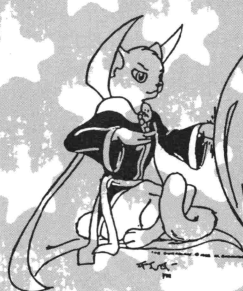
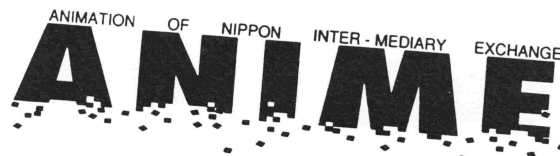
June : a translation booklet of the text in Rumiko Takahashi's URUSEI YATSURA V.1, produced by Toren V. Smith, is the first of the anime-fan "translation guides" to popular manga or anime titles.

July : COMICO begins three separate six-weekly ROBOTECH comics : ROBOTECH : THE MACROSS SAGA; ROBOTECH MASTERS; and ROBOTECH : THE NEW GENERATION. Unlike most licensed comic books, which are designed to be discontinued when the popularity of the original movie or video title wears out, the ROBOTECH contract is designed to enable the comic book to keep going for as long as the comic book itself is successful. The ROBOTECH comic books eventually move from COMICO to Eternity Comics, where they are still being published and are still helping to "keep ROBOTECH alive" while most other tv cartoons of the mid80s are forgotten.

August : MANGAZINE, edited by Ben Dunn at his Antarctic Press in San Antonio, is an independent comic book devoted to fan-produced comics in the Japanese style.

September : David K. Riddick and Mario & Glen Ho produce the first translation booklet of a movie's script : MACROSS : DO YOU REMEMBER LOVE?

September : Ladera Travel in Los Angeles begins a one-year promotion in anime fan-



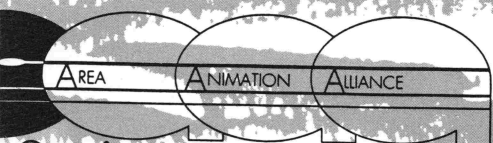
Logos designed by:
Steve Krueger, Dean Lee Norton & David Bliss,
Jevlyan & Will Culpepper, Robert Hasley,
Terrie Smith, Grant Kono, Mark Merlino,
Ken Sample, Flex Solo, Kwong Liew,
Brad Shigenaka, Shaindle Minuk

U.S. Anime Fandom

PART II

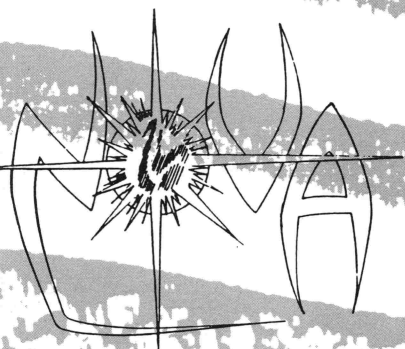
1985-1992

Cartoon/Fantasy
Organization



Opening your eyes & mind
to the wonders of Japanese Animation.

West
N I M E W E S T



NORTHERN OREGON, VANCOUVER ANIME



SCAN

dom for the first fannish group tour to Japan, to visit Tokyo's animation studios and the anime & manga specialty shops. The JAPANIMATION '86 tour is the project of Ladera travel agent Robin Schindler, an anime fan.

November : A.N.I.M.E. (Animation of Nippon Inter-Medary Exchange) is started by Ann Schubert in the San Francisco Bay Area as an informal monthly gathering at her home. Within two years it grows to a monthly barbeque & videowatching party of sometimes 200 fans from all over Northern California. Many local anime clubs, fanzines and other projects emerge from this group.

December : Hayao Miyazaki's WARRIORS OF THE WIND gets a direct-to-video release (not counting an extremely limited theatrical screening in New York City in June) by New World Video. This is arguably the first American serious anime general-release video (as opposed to Harmony Gold's MACROSS specialty-release video, or various "kiddie cartoon" videos which happen to be anime).

1986

April : Starblaze publishes ROBOTECH ART 1, by Kay Reynolds and Ardith Carlton, a high-quality anime art book which again helps emphasize that ROBOTECH is something more than "just a TV cartoon". The book describes the Japanese origins of ROBOTECH, and presents a brief history of Japanese anime in America.

April : ANIME-ZINE #1, the first American attempt at an ANIMAGE-style professional magazine devoted to anime, is produced by Robert Fenelon (publisher/editor), Beverley Headley (co-producer), and Luke Menichelli (graphic designer).

May : BayCon '86, in San Jose, CA, presents an 80-hour, convention-long exclusive anime program, in one of the hotel's major halls, with a moviescreen-sized projection-TV image, featuring commercial anime videos and laserdiscs for top visual

quality, and with a Japanese Animation Program Guide of almost 100 illustrated pages of plot synopses of all titles. This "anime mini-con" is organised by Toren V. Smith.

July : The first (?) TV talk-show presentation on anime appears on Los Angeles' Group W Cable's THIS IS THE STORY. Guests Fred Patten and Jeff Roady present a half-hour show-&-tell about anime with video clips, posters, Japanese anime magazines, etc.

August : GOLGO 13 GRAPHIC NOVEL SERIES No. 1 : INTO THE WOLVES' LAIR, by Takao Saito, is the first English translation of a major Japanese comics title intended for the American market. It is produced by Saito's own organisation in Japan, for American distribution by Books Nippan.

August : Ladera Travel's JAPANIMATION '86 tour signs up about 30 American fans for a two-week trip to Tokyo and Osaka, with visits to many animation studios and ending at the 1986 annual Japanese National Science Fiction Convention. The tour is the first of a biannual series of fannish shopping trips to Japan's manga and anime shops and conventions.

(?) Anime and manga influences grow more common in American independent comics, often mixed with Hong Kong martial-arts influences : e.g., Reggie Byers' SHURIKEN and Doug Bramer & Ryan Brown's RION 2990.

(?) Anime APAs become common, with the start of APA-HASHIN by Randall Stukeley in Texas (May) for general discussion of anime & manga; LEMON APA by Scott Frazier in Colorado (May) devoted to adult anime; BIRD SCRAMBLE! by Patricia Munson-Siter in South Dakota (August) devoted to GATCHAMAN/BATTLE OF THE PLANETS; ANIME JANAI by Marg Baskin in Ontario & Heather Bruton in Nova Scotia (November) for general discussions; U.S.A. YATSURA by Aaron



Reed in Massachusetts (November) devoted to humorous anime such as URUSEI YATSURA and PROJECT A-KO; and ANIMANGA by Paul Sudlow in Tennessee (January 1987) as a fanzine workshop for anime/manga style amateur comic-art & fiction.

October : an "Official ROBOTECH Convention" in Anaheim, CA., put on by the Creation Con organisers, draws approximately 4,000 fans.

November : Palladium Books, a publisher specializing in FRP games, releases ROBOTECH THE ROLE-PLAYING GAME, written by company president Kevin Siembieda. It quickly becomes Palladium's best-selling product, and it generates many supplements.

November : Brian Cirulnick's DESSLOK'S REVENGE premieres at Philcon '86 in Philadelphia. This production, which began in 1983, is the earliest-known American fan-produced anime featuring original animation.

December : Ben Dunn's NINJA HIGH SCHOOL #1 introduces the "high school fantasy humor" influence of Rumiko Takahashi to American comics.

1987

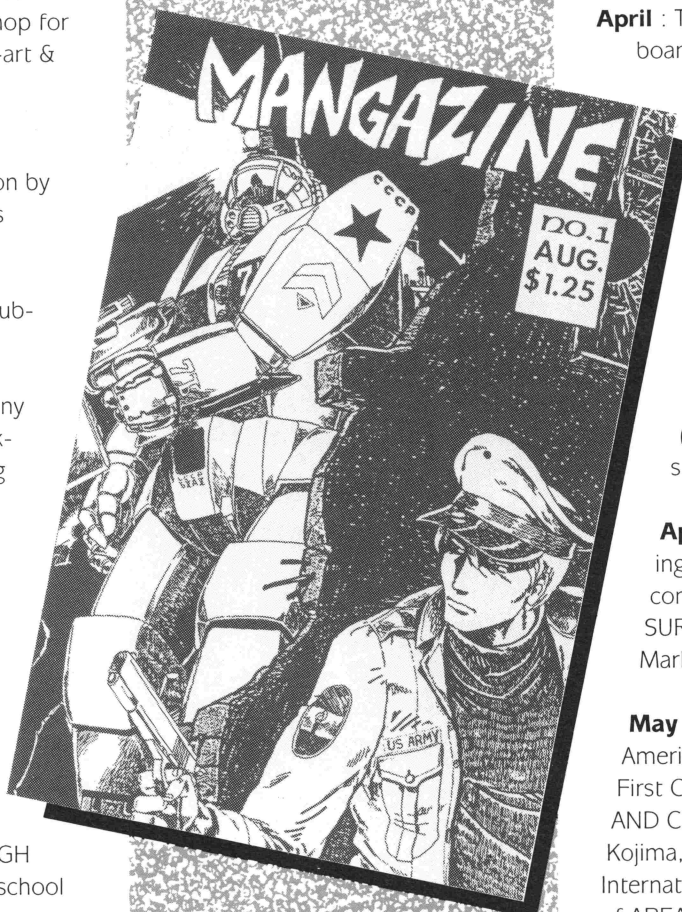
January : US Renditions is created by Nippon Shuppan Hanbai, Books Nippan's parent company, as a separate subsidiary to produce new American editions of anime merchandise (as distinct from imports from Japan). David Riddick and Robert Napton are transferred from the Books Nippan Fan Club to head the new company.

January : Anime Hasshin (originally Hasshin R.I.) is started by Lorraine Savage in Rhode Island as a correspondence-based fan club. Its high-quality fanzine, THE ROSE, attracts hundreds of members from seven countries across four continents by 1992.

February : Mike Pondsmith's TEENAGERS FROM OUTER SPACE spreads the Takahashi fantasy-humor influence to FRP gaming.

March : Del Rey Books releases the first

MANGAZINE #1, August 1985 - cover by Ben Dunn



four ROBOTECH paperback sf novels, by Jack McKinney. The final volume, #18, is published in January 1990.

April : The Electric Holt computer bulletin board system (BBS) is started by John DeWeese, Richard Chandler, Seth Grenald and Mitch Marmel in Philadelphia. Although it is devoted to sf in general (especially ELFQUEST), it builds up an extensive anime users' group. The BBS features anime graphics, translations of complete TV episode and movie scripts, E-mail exchanges, and open-participation storyboards (such as GALAXY LOCAL 999, a spoof serial).

April : Panda.com, an Internet mailing list for E-mail distribution of computer discussions of URUSEI YATSURA and related anime, is started by Mark Crispin of the A.N.I.M.E. group.

May : First appearance of actual American editions of Japanese manga. First Comics' edition of LONE WOLF AND CUB #1, by Kazuo Koike & Goseki Kojima, and the joint Eclipse International/Viz Communications' editions of AREA 88 #1, by Kaoru Shintani, KAMUI #1, by Sanpei Shirato, and MAI, THE PSYCHIC GIRL #1, by Kazuya Kudo & Ryoichi Ikegami, are published almost simultaneously.

July : NOW Comics publishes SPEED RACER #1, following it a month later with THE ORIGINAL ASTRO BOY COMICS #1, creating new comics for a nostalgia market for the TV anime of the 1960s. (Purists complain that the new stories show a lack of familiarity with the original tv story concepts.)

October : ANIMAG #1, "The Magazine of Japanese Animation", is produced by Matthew Anacleto, Michael Ebert, Dana Fong, and a support team from the A.N.I.M.E. group. It becomes the closest American version yet of a professional quality ANIMAGE-style magazine.

November : US Renditions releases the ROBOTECH BGM COLLECTION, V.1, an l.p. record of ROBOTECH background music; the first American-produced anime music record. It is later reissued as a CD.

ANIME_ZINE #1, April 1986 - cover layout by Luke Menichelli



November : rec.arts.anime is started by Ann Schubert on Internet as a computer users' anime general news group.

November : Loscon XIV, in Los Angeles (Pasadena), is the first American sf convention to feature a "Daicon-style" opening-ceremonies animated film, CLEAR-ANCE PAPERS, written by Fred Patten and animated by Michael Aguilar with stop-motion models of con guest-of-honor C. J. Cherryh's characters.

1988

January : Roy & Cathy Bruce in Richmond, VA start the Japanese Animation Network.

January : The Cal-Animage club is started at the U.C. Berkeley campus by Mike Tatsugawa. It grows into a confederation of college anime clubs linked by a computer net, mostly in California but one as far as Perth, Western Australia. Cal-Animage is organised in the manner of college fraternities, with the Alpha chapter at U.C. Berkeley, the Beta chapter at U.C. San Diego, Gamma at U.C. Santa Barbara, Theta at Stanford, etc.

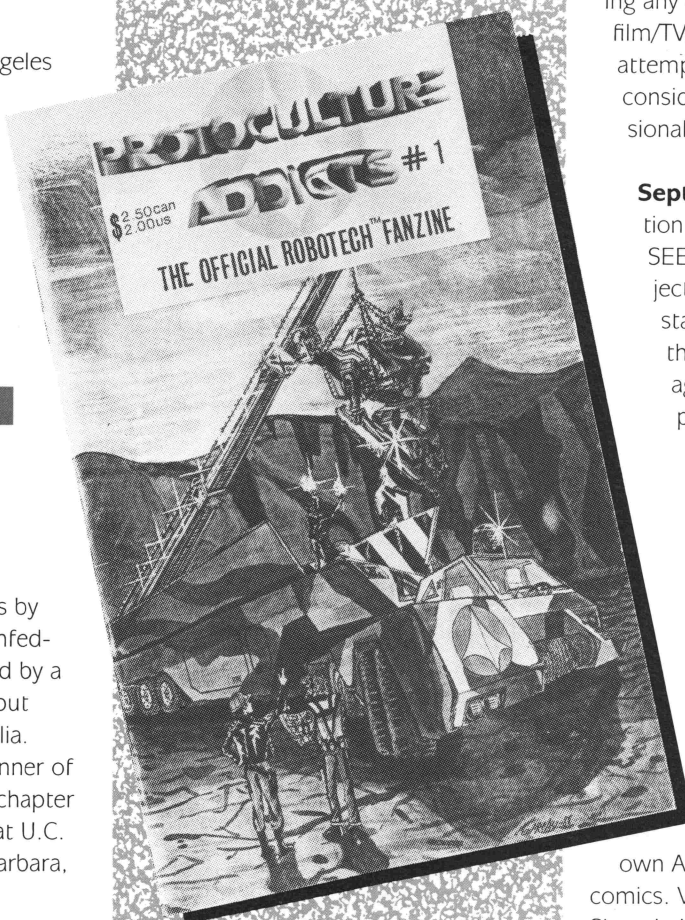
Spring : PROTOCOLTURE ADDICTS #1, "the Official ROBOTECH Fanzine", is published by Claude J. Pelletier, Alain Dubreuil, Michel Gareau, and a staff of Montreal fans operating as IANVS Publications.

May : (Marvel) Epic Comics begins the American edition of Katsuhiro Otomo's AKIRA.

June : ANIMAG starts the ANIMAG BBS (a.k.a. Valley of the Wind BBS), the first (?) exclusively-anime computer bulletin board system, with Takayuki Karahashi & Dana Fong as co-sysops.

Summer : GAGA Communications Inc., a Japanese-based film distributor aimed at the American movie & tv market, makes a strong promotion to sell a package of anime titles including CRYSTAL TRIANGLE, PROJECT A-KO, BUBBLE GUM CRISIS, THE HUMANOID, M.D. GEIST, MADOX-01, YOTODEN and many others. The promotion includes providing anime clubs with publicity materials including a videotape of trailers. GAGA presents a full-day screening, "The World of Japanese Animation", at the July meeting of the Los

PROTOCOLTURE ADDICTS #1, Spring 1988 - cover by Michel Gareau



Angeles Comic Book and Science Fiction Convention. GAGA is unsuccessful in selling any of its package to the American film/TV/video companies, but the attempt is highly inspirational to fans considering starting their own professional video companies.

September : Eclipse's American edition of Masamune Shirow's APPLE-SEED #1 is the first published project of Studio Proteus, a company started by Toren V. Smith to find the best Japanese manga and agent/translate them for American publishers.

October : Streamline Pictures is created by Carl Macek and Jerry Beck in Hollywood to import, translate, and distribute anime in America, theatrically and on video.

November : The co-publishing agreement between Eclipse International and Viz Communications ends, and Viz begins to publish its own American editions of Japanese comics. Viz is an American subsidiary of Shogakukan, one of Japan's largest manga publishers. This indicates that a major Japanese publisher feels that American interest in manga & anime has grown large enough to create a viable market for it.

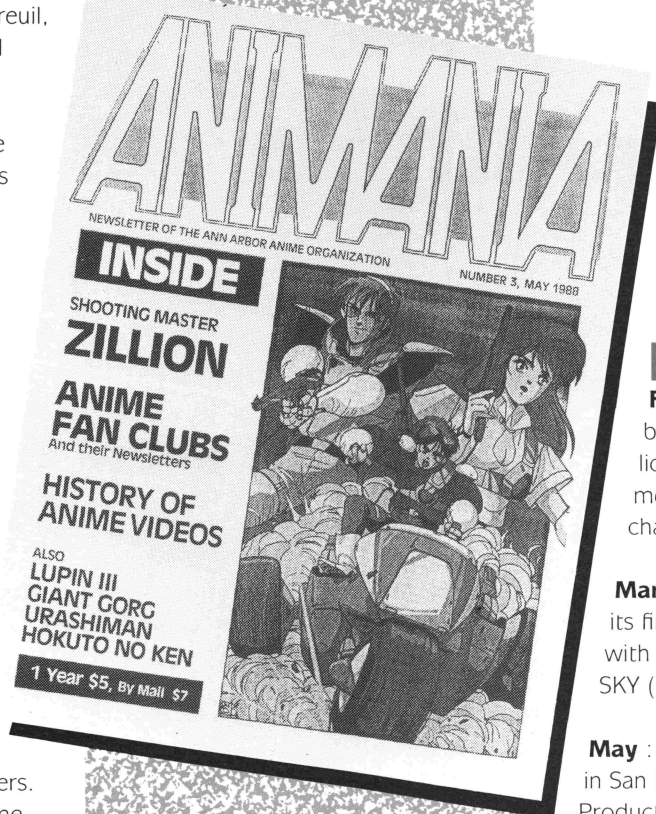
December : Eclipse publishes DIRTY PAIR #1, by Adam Warren and Toren Smith, Studio Proteus' first original creation featuring licensed Japanese sf/anime characters.

1989

February : Kimono My House becomes the first authorized licensee of original American anime merchandise, starting with a Lumchan t-shirt licensed from Viz.

March : Streamline Pictures begins its first anime theatrical distribution, with LAPUTA : THE CASTLE IN THE SKY (in Philadelphia).

May : General Products USA is started in San Francisco (Alameda) by General Products, the Japanese garage-kit company run by the fan-creators better known for the Gainax animation studio. They hire Lea Hernandez at BayCon '89 as Vice President to run the



ANIMANIA #3, May 1988 - edited by Tim Eldred



company, starting with a major publicity campaign at the 1989 San Diego Comic-Con. GP-USA's goal is to make all Japanese manga & anime merchandise available to American fans, by collecting orders from the fans, buying the merchandise in Japan, and shipping it to GP-USA for re-shipment to the purchasers; in addition to importing the most popular anime merchandise for regular retail sale. The project soon fails. Two basic reasons are that American fans order (and pre-pay for) merchandise from older anime titles which are passe and no longer obtainable; and that the Japanese parent company has unreasonable expectations that the American fans will buy whatever cheap anime items they ship to America. Hernandez resigns in May 1990, turning GP USA over to Shon Howell, who tries until December 1991 to continue the company (including taking two trips to Tokyo to try to get what the American fans want) before giving up.

July : the Cartoon/Fantasy Organization, torn by internal feuding during its last two years, is declared by its last leader to be dissolved. The C/FO Los Angeles chapter (the original club) drops its "chapter" designation and continues to meet under the C/FO name as a local club.

September : the Japanese Animation Network becomes the first fan group to be granted official non-profit organization status by the I.R.S.

September : AnimEigo, Inc., is formed by Roe R. Adams III and Robert Woodhead in Wilmington, NC to license anime for authorized subtitled video sale in America.

December : Streamline Pictures begins the American theatrical distribution of the AKIRA anime feature.

1990

February : the monthly Los Angeles Comic Book and Science Fiction Convention presents the "World Premiere" of both Streamline Pictures' first videotape release, the dubbed AKIRA PRODUCTION REPORT documentary; and US Renditions' first video-tape releases, the subtitled DANGAIO #1 and GUNBUSTER #1.

February : Eternity Comics' LENS MAN #1, written by Paul O'Connor and drawn by Tim Eldred & Paul Young, is a licensed comic book based upon anime which has not been released in America yet, produced by fans familiar with the Japanese versions (theatrical and TV series) through the fannish video-tape trading circuit.

February : The Right Stuf, Inc., founded by Todd Fersen in Des Moines, IA, releases the first four authorized videos of original ASTRO BOY episodes.

April : AnimEigo releases its first subtitled video-tape, MADOX-01.

May : Eternity Comics' BROID #1, by Tim Eldred, is in Eternity's own publicity "conceived along the same lines as MOBILE SUIT GUNDAM".

July : Project A-Kon, in Dallas, is organized by Mary Wakefield and the EDC Animation Society as the first national-scale convention devoted primarily to Japanese anime, with some American animation. It is successful enough that it becomes an annual convention.

Summer : ANIMENOMINOUS! #1 is started by Jeff Thompson, Luke Menichelli, and a staff of New Jersey/Philadelphia/NYC fans as another ANIMAGE-style magazine devoted to profiles on fan-favorite anime titles.

August : Del Rey Books publishes the first of a three-volume edition of Yoshiyuki Tomino's GUNDAM MOBILE SUIT sf novel, translated by Frederik L. Schodt. In an introduction in each volume, "A Word from the Translator", Schodt informs America's sf readers of the novel's origins in Japanese animated sf.

December : With issue #10, PROTOCOL CULTURE ADDICTS drops its ROBOTECH specialization and becomes a general magazine devoted to anime and the anime fan culture in North America.

December : Streamline Pictures releases the dubbed AKIRA movie on video, as a "Video Comics" title for the comics-shop specialty video market.

1991

March : The first (?) East Coast TV talk-show presentation on anime appears on New York City's Manhattan Cable's THE CHRONIC RIFT. Guests Robert Fenelon, Jo Duffy, and Felix Rodreguez devote a full episode to presenting anime to the public.

July : Central Park Media, a video distribution company started by John O'Donnell in April 1990, creates its US MANGA CORPS department (with Masumi Homma) to produce and distribute subtitled anime videos.

August : V-MAX, "The Anime and Manga

Newsletter", is started by Matthew Anacleto and Chris Keller as a professional-quality "upgrade" of the A.N.I.M.E. group's newsletter.

August-September : AnimeCon '91, in San Jose, CA, is the first major North American convention devoted exclusively to anime and manga. AnimeCon is the result of a two-year project by Toshio Okada of Gainax in Japan and Toren Smith of Studio Proteus in America, working with a committee of fans chaired by John McLaughlin, founder of the annual BayCon sf convention in San Jose. Gainax arranges for the attendance of many popular anime & manga creators as AnimeCon's guests, including Hideaki Anno, Johji Manabe, Haruhiko Mikimoto, Yoshiyuki Sadamoto, and Kenichi Sonoda. There is an extensive



anime program including rarities from the Tokyo animation studios. A Japanese-convention style opening-ceremonies cartoon is produced by fan animators led by sf artist Rick Sternbach. An impromptu auction raises over \$4,500 for the medical expenses of Ann Schubert, who suffered a massive stroke just before the con. The attendance from throughout North America is over 1,700.

October : US MANGA CORPS' first video release is the subtitled DOMINION #1.

1992

January : IANVS Publications begins new anime-related magazines in addition to PROTOCOL CULTURE ADDICTS. MECHA PRESS is a bi-monthly devoted to the anime mecha hardware, covering both the fictional schematics and the model kits, plus gaming. CYBERSUIT ARKADYNE, by Tim Eldred and Jonathan Jarrad, is a manga-

style space-adventure comic book with battle mecha.

January : Pop singer Matthew Sweet releases his music video GIRLFRIEND, intercutting images of Sweet performing with clips from the anime feature SPACE ADVENTURE COBRA. A later Sweet music video, I'VE BEEN WAITING, is filled with images of Lum-chan from many of the URUSEI YATSURA movies, TV episodes and OAVs.

February : Streamline Pictures' subtitled TWILIGHT OF THE COCKROACHES becomes the first American anime laser disc release, from Lumivision.

March : Antarctic Press' MANGAZINE comic book is converted with its V.2 #14



Ad for Ladera Travel's Japanimation Tour, December 1985 - art by Alison Frankel

issue into an "anime & comics" magazine, under editor Doug Dlin. Anime & manga news, and articles on popular anime titles, take precedence over the fandrwn manga-style comics stories. An "anime classified" department allows fans to advertise their clubs and fanzines, and post requests for penpals.

March : The quantity of Japanese imports, American translations of manga as comics and anime as videos, and original American comics in the manga style, has grown so large that Capital City Distribution, one of the major American specialty distributors to the comics shops, proclaims that "March is Manga Month". The one-month emphasis on Japanese-influenced merchandise is so successful that Capital City repeats it next March.

April : The Atlantic Anime Alliance (AaA) is founded by Chet Jasinski & Stephen Pearl at Rutgers University as a public-service anime "information brokerage". Its goals are to provide a series of free anime information sheets, to link East Coast anime fans & clubs through a loose network, to provide information at East Coast fan conventions on how to contact anime fandom, and to turn fannish public opinion against anime video bootlegging. The AaA operates with a small volunteer membership/staff, and has a mailing list of over 400 for its free information sheets.

July : Anime Expo '92, at the same Red Lion Hotel in San Jose, CA, is treated by fans as "the second annual American anime convention", although it is technically a new convention, organised by Mike Tatsugawa under the auspices of a non-profit corporation, the Society for the Promotion of Japanese Animation. Anime Expo '92 also features many notable Japanese anime and manga creators as guests. A 15-minute opening-ceremonies cartoon, BAYSCAPE 2042, is animated by a fan team organized by David Ho of Running Ink Animation Productions. (Video copies of the cartoon, and its original cels, are sold at the con.) Other events include the world premieres of two Japanese OAVs, GIANT ROBO #1 and KABUTO, and three American videos, GUYVER #1, MACROSS II #1, and ORGUSS #1, dubbed by a new company, L.A. Hero, for release by US Renditions; the premiere of the first American anime CD-ROM, THE WORLD OF US MANGA CORPS, produced by Brian Cirulnick & Michael Pinto, with 1,000 full-color images and 100 quick-time movies; and presentation of the first American fan awards for anime and manga, the Anime Expo Industry Awards.

Summer : The anime specialty videos, which have been sold primarily through the comic-book shops and by mail order, begin to appear in the major video retail chains and in neighborhood video rental stores. Some shops set up a separate "Japanese Animation" or "Japanimation" section. The August issue of Tower Records/Video's PULSE! magazine contains an article, "Moving Manga Mania : A Beginners Guide to Japanese Animation", which includes a photo of singer Matthew Sweet showing off his Lum-chan tattoo.

August : MANGA NEWSWATCH QUARTERLY is started by Mark Panicia in South Bend, IN as a comics-format manga and anime newsmagazine. There are now enough press releases from Viz, Dark

Horse, Antarctic Press, Eternity Comics, Streamline Pictures, AnimEigo, etc., for their forthcoming anime & manga comics & videos to fill a magazine.

September : AD Vision, managed by Matt Greenfield in Houston, enters the subtitled-anime video field. Its first release, in November, is DEVIL HUNTER YOHKO.

October : Antarctic Press begins DOJIN-SHI : THE WORLD OF JAPANESE FANZINES, a comic book devoted to bringing the best cartoons from Japanese fanzines to America. Each issue presents Japanese fandom's impressions of popular anime titles.

November : ANIMERICA #0 is a preview issue of an "Anime & Manga Monthly" to begin in March 1993, edited by Seiji Horibuchi, Satoru Fujii, & Trish Ledoux, and published by Viz Comics. Its slant is that, thanks to its connections with a major Japanese publisher, ANIMERICA will be the first *serious* American professional anime magazine.

the end?



ERRATA

OMITTED : 1979 - Summer : Ralph Canino, Jr., in New York, who has penpals in Japan, offers to obtain anime magazines, posters, models etc, for fellow fans at cost + postage. This is the first attempt by an American fan to import anime merchandise from Japan on either a social or a business level.

1983 - August : Nick Pollotta's name was omitted from the entry relating to his and Phil Foglio's production of the comedy overdub YOU SAY YAMATO.

MISDATED : 1984 - Fall : the namechange from BATTLEDROIDS to BATTLETECH actually occurred in March 1985.

The original version of this chronology was prepared by the Cartoon/Fantasy Organization as a handout for the open meeting of anime fans at the 1992 San Diego Comic-Con. About 85 copies were given out. An expanded edition was prepared for the Anime America '93 convention's Program Book, but it was cut by over 50%. This is the first complete publication.

Many fans deserve thanks for supplying information to make this chronology more comprehensive. Most of them are included in the chronology itself. Of those who aren't, thanks are due to Guy Brownlee, Ethan Fogg, Janice Hindle, James Long, James Matsuzaki, Scott Ruggels, and Michael Susko, Jr.



animail

We want your input! Write to Animail -

Anime UK Magazine - 3rd Floor - 70 Mortimer Street - London W1N 7DF - England

Dear Helen,

I've just read Gareth Reeve's letter in issue 12. He was trying to remember the name of an anime film he saw on tv 4 years ago. Well, from the description he gave, I also saw it (and had the foresight to video it!) However, the reason none of you could remember it was because it's FRENCH, not Japanese! The film is called TIME MAS-TERS and was made in 1982 and directed by Rene Laloux. Despite it not being Japanese, it's a very well animated film. The distinctive and very original spaceship designs were done by the top French writer/artist MOEBIUS who also co-wrote the screenplay. The film itself is based on a book by Stefan Wul called "L'Orphelin de Perdide". French and British versions were made and it's been shown by the BBC, who were one of the film's co-producers. David Patrick, Reading, Berks., England

Many thanks to David and everyone else who wrote with information on TIME MAS-

TERS, including Fred Patten of California, USA (who also sent a copy of a review), Stephen Fyvie of Aberdeen, Scotland, Stephen Carlton of Co. Durham, England, Nik Jardine of Edinburgh, Scotland (who also had the foresight to tape the film!) and Francois Suter, en route from Switzerland to Japan! Gareth still hasn't sent us his full address (maybe he's still in the Newspaper Library ploughing through old copies of TV TIMES!) but if you'd like to get in touch with any of these people, Gareth, drop us a line including your address.

Dear Helen,

I was delighted to see how the first part of my history of American anime fandom turned out. Your layout staff did a beautiful job of presenting it. I was very honored to find myself included in your "A to Z of Anime"! That was unexpected, and a delightful bonus to seeing my history in print at last. Your tribute to Osamu Tezuka was also

very nice; a good, succinct overview of his career. However, there are a few corrections to your filmography of his animation. These relate mostly to his made-for-tv movies for Nippon TV. Nippon TV is one of

Japan's major television stations, and every year in August it features a day-long anniversary special program. For nine years beginning in 1978 (skipping 1982) it commissioned Tezuka

Productions to produce a two hour animated feature, which was always broadcast between 10.00 a.m. and noon. (This usually meant 85 to 90 actual minutes, less the commercial breaks.) These were : BANDER BOOK, 27/8/78; MARINE EXPRESS, 26/8/79; FUMOOON, 31/8/80; BREMEN 4, 23/8/81; none in 1982; PRIMROSE, 21/8/83; BAGHI, 19/8/84; THE 3 EYED ONE, 25/8/85; and BORDER PLANET, 24/8/86. So "BAGGY" should be moved from 1980 to 1984; and while transliterations of phonetic Japanese titles are a matter of taste, the title character is an anthropomorphized panther-woman whose name is a tribute to Rudyard Kipling's Bagheera in THE JUNGLE BOOK, so BAGHI is probably a better spelling than BAGGY. PRIMROSE is a feature, not a tv series; and it is supposed to be the name of the flower, so it's a matter of taste whether the extra "e" the Japanese put into it should be removed or not.

Similarly, there's no doubt about the literal correctness of the titles BANDER BOOK and BORDER PLANET because Tezuka Productions itself used English; but BORDER PLANET is about the exploration of four frontier planets, so BORDER PLANETS is meant; and BANDER BOOK is "The Book of Bander's Adventures", so BANDER'S BOOK is a better English translation. Tezuka personally told me that he had used Kipling's JUNGLE BOOK as a model; "He didn't say JUNGLE'S BOOK!" And A STORY OF A STREET CORNER is a Hans Christian Andersen-ish fable which begins with a scene of an old street corner with several tattered posters on the buildings, then it focuses upon each poster - a circus poster; an announcement of a concert; etc - and brings it to life. So the title should probably use the plural rather than the singular.

Fred Patten, Santa Monica, California, USA.

Helen : I can't tell you how delighted I was to get this letter. I regard it as my privilege and American publishing's loss that I've

been able to print your work in ANIME UK MAGAZINE. Fred; in my opinion (both as an anime fan and as a historian) the preservation of such eyewitness records is of vital importance in any form of cultural history and I think the growing number of media studies scholars and social historians now and in years to come will be very grateful for your work. Also, it was so kind of you to take time to think about my Tezuka feature and point out errors and questionable areas. Transliteration will never be an exact science and so I stuck to the title transliterations in a Tezuka Productions publication; but the other cultural references you brought up make more sensible or informed variants possible. I've got one of my own, by the way, after reading your comments on PRIM-ROSE; PRIMEROSE - rose of the early morning - is the ancient English spelling of the flower name, and such a pretty one that I think it justifies keeping the Japanese "e"! Thanks for the date and format corrections too; my translation skills are still not all they should be and I think this combined with the pressure of the deadline led me to muddle series and movies!

Dear Helen,

Having read Harry Payne's letter on CD-i in issue 12 I thought I'd write to correct a few errors. Firstly, the committee which produced the standard which Philips uses in its CD-i players is the Motion Picture Expert Group or MPEG committee. The JPEG committee was responsible for an earlier standard which dealt only with still pictures. On the point of slo-mo in both directions, while it is theoretically possible it would in practice be extremely slow, perhaps one frame every second to two seconds. Therefore, it is unlikely that anyone will offer slo-mo in reverse. The digital audio on the disc is compressed using much the same system as in Philips Digital Compact Cassette, which means that it isn't the same as an ordinary CD recording. I say isn't the same rather than isn't as good because on the equipment I've heard it on I can't tell the difference.

Although the same disc will play in every country, what you see will not be the same. Discs manufactured to the PAL (ie European) standard will look stretched and be missing the top and/or bottom of the picture on NTSC (American/Japanese) TVs, while discs conforming to NTSC will be squashed when viewed on a PAL tv. The only way to display the pictures in their original form is either with a player and tv compatible with the disc's origin or a professional player. Having said that,

some sort of picture is better than no picture, and from my experience the distortion produced by playing NTSC discs on PAL equipment is not too offensive. Video CD has the advantage that the standard is not limited to Philips. Commodore have brought out a cartridge for their CD32, while several other manufacturers are reportedly working on upgrades for existing machines or are in the process of developing new machines which will include Digital Video capability. Finally, there are two things which could make CD-i a good transport medium for anime. The first is that it is possible to have more than one audio track. Therefore, a disc could contain both the original Japanese audio and an English language dub. In addition, it is possible for a CD-i player to overlay graphics over the Digital Video picture, allowing subtitles which can be switched on and off.

Now all I need is for someone to pay me to do it.

Iain Bell (CD-i Programmer), Colchester, Essex, England.

Dear Helen,

I'd just like to congratulate you on ANIME! A BEGINNERS GUIDE TO JAPANESE ANIMATION. In my mind you are the UK's "anime no kami" and your book is every UK anime fan's bible. I hope to see an "Expert's Guide" soon!

There was only one problem with the "Beginners Guide", - appendix two didn't go into much depth. I could name loads of other anime productions. Maybe if you wrote an expert's guide you could go into more depth, or maybe you could write a book of story synopses on each anime production to date.

Also, I have a few questions for you :

- 1) Do you know of 2 cartoons VOLTRON and SPEED RACER - are they anime?
- 2) Do Japanese CDs work on a UK player?
- 3) Where can I get anime phonecards?
- 4) I live in Middlesex - do you know anywhere near me that stocks the Chinese version on PAL of A-KO THE VS?

Daniel Burgess, Greenford, Middx, England

Helen: Many thanks for the kind words, Daniel - I'm glad you find the book useful! Mind you, it was never intended to be a comprehensive overview of the whole anime scene, and even though Kim Newman said in EMPIRE that the filmography contains more information than has previously been available in English, I'm well aware that we could have gone on

for a lot longer! However, my publisher and I wanted to bring out a budget-priced book that wouldn't intimidate the new fan, not a multi-volume epic that would cost a fortune and take the best part of a year to read! We wanted to provide more than just a list of titles, so we decided to confine the listings in appendix two to titles actually mentioned in the book. I hope both I and other writers will be able to build on ANIME! to produce more information for Englishspeaking fans in the future.

On to your questions : yes, VOLTRON is two series combined: GO LION and DAI RUGGER XV, and SPEED RACER is MACH GO GO GO. They were very popular series in Japan before the English versions were produced. Yes, Japanese CDs work on a UK player. Anime phonecards can be found with a bit of hunting at most phonecard fairs, or try FORBIDDEN PLANET at 71 New Oxford St., London W1. To find Chinese videos either come into Chinatown and ask in a few video shops, or look in your phone book or round local streets for any Chinese shops and ask in there.

Dear Helen,

Many thanks for an enjoyable Saturday at AUKcon - a breath of fresh air in a carbon monoxide concrete jungle and a touch of Japan. When I have stayed in Japan I have enjoyed many hours of anime on TV and Saturday was a little like being back in Japan. Both subtitled and dubbed anime were excellent - I particularly enjoyed SCRAMBLE WARS and URUSEI YATSURA - though the star of the show was without doubt CATGIRL : NUKU-NUKU. I am willing to admit I haven't bought any of the recent anime videos because of the content, but I look forward to getting CATGIRL when it comes out. The material already released isn't the anime I am used to and I would rather see CATGIRL, THE DIRTY PAIR, URUSEI YATSURA and DRAGONBALL than those videos that seem to have given anime a bad name. Charles Evans-Gunther, Flint, Clwyd, Wales.

Helen : And so say many of you, to judge from our AUKcon postbag! There will always be a market for "adult" or action-oriented material, but until recently some so-called experts seem to have overlooked the fact that there is just as strong a demand for cute'n'silly as for tits'n'tentacles.

NOTE : ANIME UK MAGAZINE welcomes readers' letters, but if you want a personal reply or an answer to any questions, you should enclose a stamped, self-addressed envelope for a reply.

CLUBS, NEWSLETTERS, FANZINES -
SEND US YOUR PUBLICATIONS AND LET
FANDOM KNOW WHAT YOU'RE ALL
ABOUT!

KAMIGA CLUB

is an international anime and manga fan-club, based in Belgium and publishing in English and French. Formed by the fusion of three successful clubs, KAMIGA CLUB aims to help fans everywhere make contacts and gain information, and so to encourage the spread of international anime fandom. The club publishes a newsletter, KAMIGA SHINBUN, in both English and French versions, a French journal SHENRON and an English-language zine JAMM. They are also planning a convention this summer and welcome advice and offers of help. Helen McCarthy says "This is one of the most impressive and helpful clubs I've ever come across and I recommend it to all anime fans." Send a self-addressed envelope and two IRCs for more information to KAMIGA CLUB, c/o Charles Focant, 132 Ave Ed. Leburton, 4300 Waremmme, Belgium.

NEW FANS GUIDE

Philip Reeder is preparing an "unofficial guide for newcomers to anime fandom" and would appreciate all help, advice and input from anyone interested in helping new fans to enjoy the hobby and avoid the pitfalls we all encountered when first starting out in fandom. The guide will be a non-profit venture and priced to cover print and postage costs only. If you think you could help, or are interested in having

FANSCENE

ROUNDUP

more details, send an ssae to Phil at 43 Norton Road, Wath-on-Dearne, Nr. Rotherham, Yorkshire, S63 6QE.

CATBUS STOPS HERE

DAVID DIXON is seeking a staff artist and artist/writer contributors to a new Club Fanzine CAT BUS EXPRESS. CBE will be a non-profit, members-only zine and all contributors will receive a free copy of the issue featuring their work. David welcomes proposals for any kind of anime or manga based contribution and asks all interested fans to phone him on (0787) 373125 for a chat.

MANGA STRIP WANTED

Small-press fiction zine BLACK TEARS is seeking an original manga strip; it must have good charas and a strong storyline but other than that "nothing is too wild or dangerous", says editor Adam Bradley. There's no payment, but free copies of your published work and oodles of glory. Writers and artists should send samples of their work, ssae for details, or £1.75 for a copy of the latest issue of BLACK TEARS, to Adam Bradley, 28 Treaty Street, Islington, London N1 0SY.

NEW FANZINE

ANIMATION is a new anime and manga fanzine; issue 1 is available May 1st, price

£1.80. Editor Stephen Thomas says "it is the ULTIMATE anime and manga fanzine and should not be compared with other so-called fanzines (the words "unprofessional" and "tacky" spring to mind). I'm always after contributions - ARTISTS AND WRITERS, what you send is essential to the quality and style of ANIMATION. Steve the Editor is wanting people to vote for their favourite "cute" chara from any Anime, (to compile a "TOP 10" KAWAII)" Contact Stephen Thomas, 48 Gwaunmiskin Road, Beddau, Pontypridd, Mid Glamorgan, CF38 2AU.

US CLUB SEEKS UK CONTACTS

KINOSEI ANIME NETWORK, 608 S. 152nd St. C-9, Seattle, WA 98148, USA, a non-profit club seeking international contacts, offers free tape trader services, catalogue, 100s of current anime subtitled by fans for fans. Write for info or send your own list! (Don't forget to enclose 2 IRCs.)

LONDON ANIME CLUB

New Anime club meets 6 - 11pm, 2nd Tuesday of every month at THE CLARENCE, 4 Dover Street, Piccadilly, London (nearest tube Green Park). Admission approx. £2. Attractions include 46" screen Video, Bar and Food. Contact Dragon Cotterill, 18 Hillcrest, Hatfield, Herts AL10 8HW. Tel. 0707 276251.

PEN PALS

TREFOR WALTERS, 68 Roberts Rd., St. Budeaux, Plymouth, Devon, PL5 1DL; student, likes drawing in anime style, playing Nintendo, reading comics and anything that's cute! Would like to hear from anyone, any age, UK or international. Please enclose photo! Also trying to start an anime club in the area, if interested please write!

IAN PARTRIDGE, 223 Townhill Road, Townhill, Swansea, Wales; university student/manga artist desperately seeking magazines, fanzines or clubs to illustrate for. In process of creating own manga. Fetish for Dominion/BGC style storyline, heavy weaponry, mecha & comedy. Anyone willing to take on one crazy otaku? Write to me!

CHRIS JACKMAN, 3 Albion Terrace, Lexham Road, Litcham, Kings Lynn, Norfolk, PE32 2QQ; male, 22, seeking anime friends to help resolve my quest for 1) Nausicaa & Windaria info/data, 2) anime CDs. Principal interests include Amiga/PC/VHS, Miyazaki films. Maybe I can help you in your anime desires ...

IAN COWEN, 22 Hollington Ave., Longbenton, Newcastle upon Tyne, NE12 8ND; aged 16, at college, would like penpals UK/worldwide especially in the NorthEast. Into most anime but especially all things mecha (Gundam, Macross etc).

PIO RUSSO, 3 via Luigi Settembrini, 82100 Benevento, Italy; Italian boy aged 15, fan of Buronson and Tetsuo Hara and their HOKUTO NO KEN. Likes videogames, wants to correspond with boys and girls who love reading Japanese comics.

JAMES TAYLOR, 95 Waverley Road, Harrow, HA2 9RQ, England - 27, amateur artist, keen fan of XENON, AREA 88, ALITA, LONE WOLF & CUB, VENUS WARS, BAOH, anything by Takahashi Rumiko, also interested in science fiction, art and history. "Please write to me!"

NICHOLAS ELLIOTT, 18 Denewood Ave., Bramcote, Nottingham, NG9 3EU, England 20 year old anime fan looking for "penpals throughout the world - boys or girls who like any type of anime, an answer to all letters is guaranteed".

CHRIS NORMAN and MOON KEN WONG, House 54, Clayhill Halls, Surbiton, Surrey, KT5 8DF, are setting up a new anime group at the University, planning a newsletter, fanzine and regular showings. They welcome contacts, prospective members for ANIME KU, help and advice! You can also contact Chris on Email SJ_D025@TITAN; Moon's Email address is AP_C202@TITAN.

ANIME AND MANGA AT THE BARBICAN

The HOBBY TOY & COLLECTORS WORLD fair in London's Barbican Centre from May 13-15 will feature anime, manga and comics heavily in its programme of general hobbyists' and collectors' stands and exhibitions, and has retained ANIME UK to act as consultants for this side of the huge range of activities planned. Among plans already announced are anime showings, dealers' stands, a special area for fanclubs, zines and small traders, and major exhibitions of artwork and toys. A very special feature will be a charity auction in aid of HELP A LONDON CHILD featuring anime and manga memorabilia among the lots. Admission charges will be reasonable, with a family ticket for two adults and kids priced at around £9. For more details of either trade stand rates or public admission charges, contact Paul, Rachel or Matthew on 071 721 7391, or write to HTC WORLD, Coppergate House, 16 Brune St., London E1 7NJ.

YAOHAN PLAZA ANIME & MANGA FESTIVAL

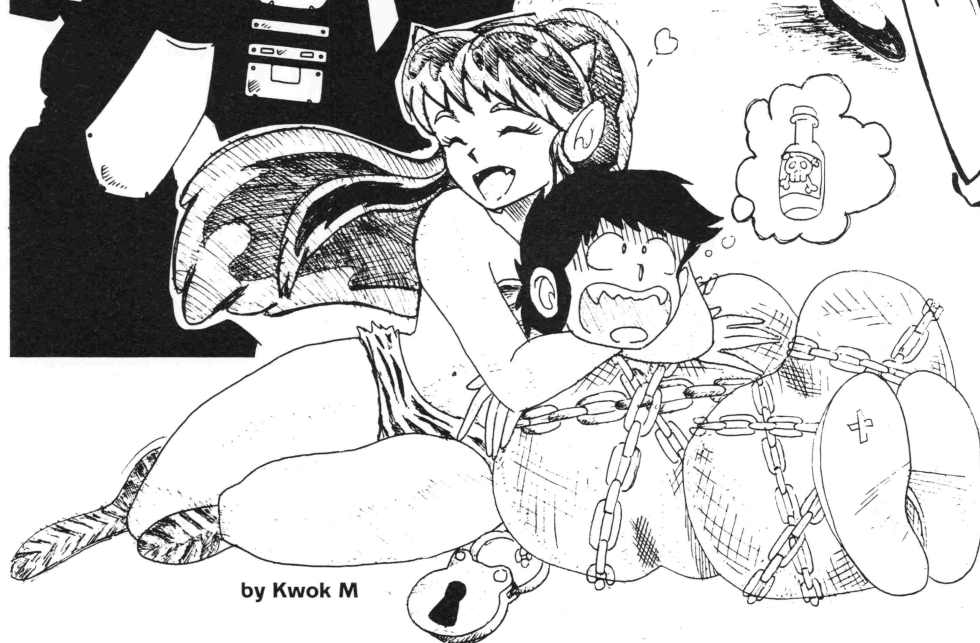
Colindale's own little piece of Japan plays host to an anime and manga festival from May 27-30, when ANIME UK MAGAZINE and ASAHIYA BOOKSHOP join forces to set up a mini-market in the atrium. Focussing on both Japanese and translated anime and manga, and featuring some Western comics too, the event may even include some screenings, though plans are still at a very early stage. Watch the fan press and listen to AUK's infolines for more details, or contact Yaohan Plaza, 399 Edgware Rd., Colindale, London NW9.



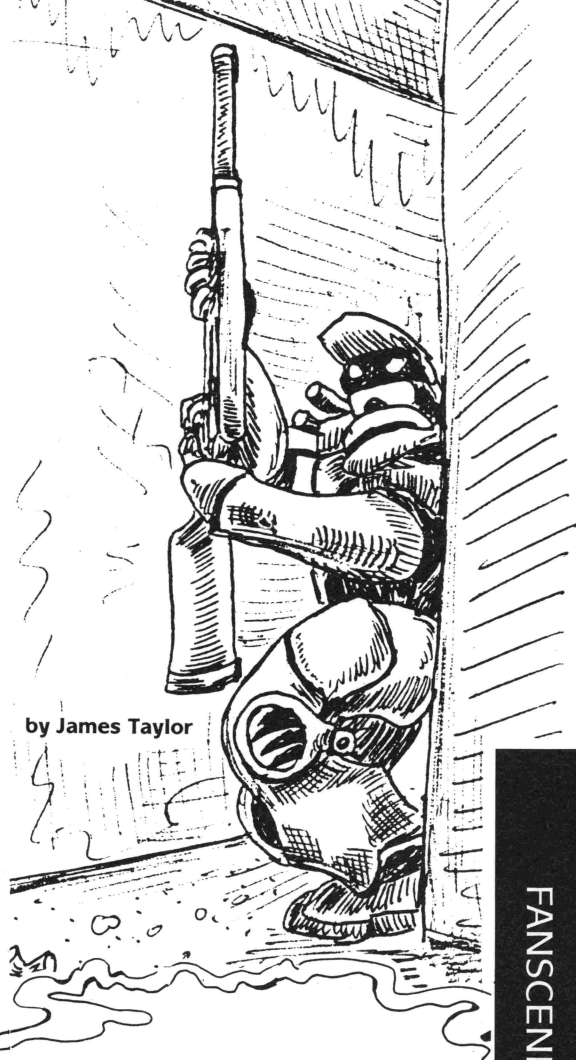
by Darren Roberts



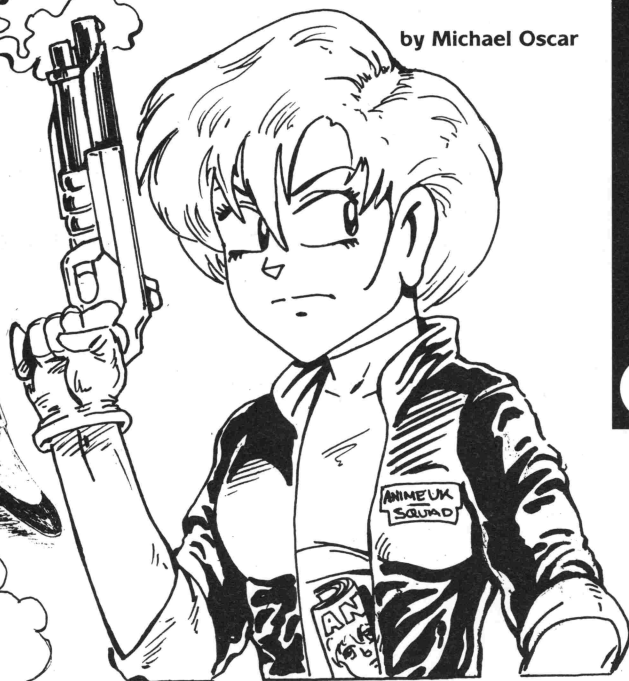
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anime
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あーいーいー!
ARMOUR'D SAMOSAS

*A, Oishii = Ah, delicious!

1 CUT EACH SHEET OF FILO INTO 4 PIECES AND BRUSH WITH MELTED BUTTER.

2 IN A BOWL, MIX THE COOKED MEAT, ONIONS, PEAS AND SPICES TOGETHER.

3 STACK 2 PIECES TOGETHER AND PUT A SPOONFUL OF MEAT MIXTURE IN THE CENTRE.

4 MOISTEN THE EDGES WITH WATER, FOLD OVER INTO A TRIANGLE AND PRESS TO SEAL. REPEAT UNTIL YOU HAVE 6 SAMOSAS.

5 DEEP FRY IN HOT OIL UNTIL GOLDEN BROWN AND CRISP. SERVE HOT OR COLD!

How to melt butter

INGREDIENTS

- 3 SHEETS FILO PASTRY
- 1/4 lb. COOKED MINCED BEEF, LAMB or CHICKEN
- PINCH EACH OF BLACK PEPPER, CUMIN, CORIANDER and DRIED GARLIC
- 2oz. COOKED PEAS
- 2oz. CHOPPED RAW ONION
- MELTED BUTTER
- OIL TO DEEP-FRY

(DO NOT USE WASTE HYDRAULIC FLUID)

BY PHIL LASKEY '93

FAST FORWARD! ▶

ANIME UK
MAGAZINE

GUNBUSTER: AIM FOR THE TOP

HERE COMES SUMMER! - URUSEI YATSURA

THE TOREN SMITH INTERVIEW

• ON SALE • 1st JUNE 1994

ANIME GALLERY

This issue we spotlight our featured movie, DAGGER OF KAMUI (KAMUI NO KEN), released in English subtitled format by AnimEigo. It isn't yet scheduled for release on PAL by ANIME PROJECTS but if you have NTSC video equipment you can get it from your usual US video supplier. If you haven't yet read Darren Ashmore's article in this issue, read it now! Steve Kyte's painting captures all the action, intensity and beauty of this wonderful film.

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Artwork © 1994 Steve Kyte

